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GARDEN & HOME BUILDER

Beauty Translated into Terms of the Practicable, the Possible; into Terms of your House, your Lawn, your Garden

Volume XLV

March to August, 1927

GARDEN CITY NEW YORK
DOUBLEDAY, PAGE & COMPANY
1927

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GARDEN & HOME BUILDER

35 Cents
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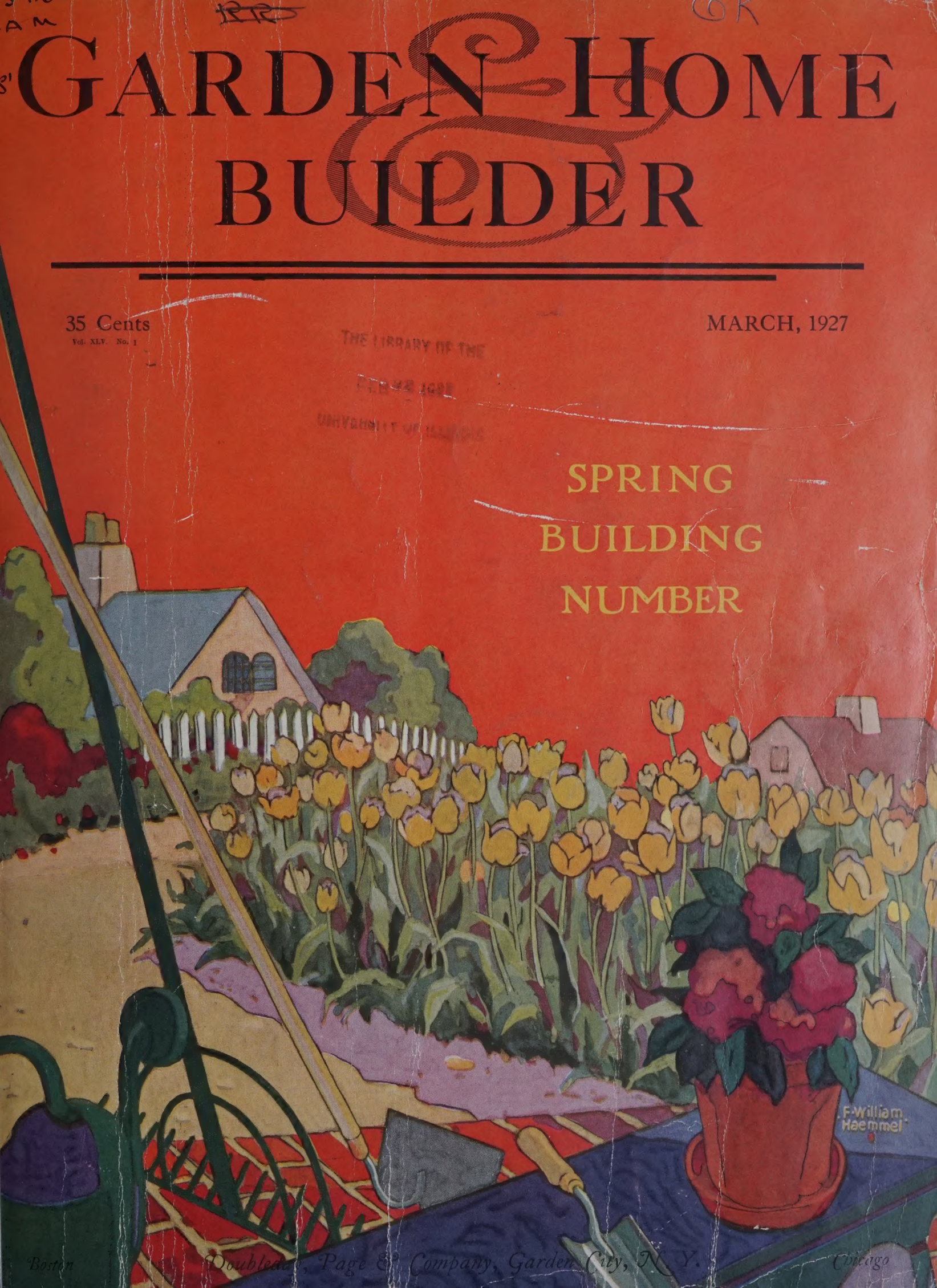

Boston — Doubleday, Page & Company, Garden City, N. Y. — Chicago

You can grow Begonias, beautiful as these, in your own dooryard!

These 6 large flowers are about half actual size

The incomparable beauty of these large, brilliantly colored flowers adds a touch of arresting attractiveness to any garden or dooryard. Gorgeous blooms, three to five inches across are common. Everyone who knows them, loves them. They are easy to grow and one of their chief charms is that they thrive in partial shade.

Inexpensive — bulbs last for years

You do not have to buy new Tuberous Rooted Begonia Bulbs each year to replenish your garden, for they are as easily wintered over as potatoes. One of our customers reports that she still has bulbs she obtained from us ten years ago. Detailed cultural instructions, which we supply with each order of bulbs, would correctly guide even a beginner.

One of Europe's Favorite Flowers

People of northern Europe plant these bulbs extensively because of their long blooming season and great variety of colors. While in Europe, visiting our bulb growers, Mr. Bradley saw, in one little Belgian town near Brussels, fields of these Begonias in bloom—where more than four million bulbs are produced each year.

Read What This Customer Said

Mrs. L. H. Miller, who runs a store at Ostego Lake, N. Y., wrote in December—"Two years ago, I bought some tuberous rooted begonia bulbs from you. ....Hundreds of people have stopped to ask what they were. If all I gave your address, sent for bulbs, I'm afraid there won't be any left for me and I want five dozen more this spring. ....One plant, shell pink, bore 28 flowers at one time."

Mr. Templin's 51st Anniversary Offer

In choosing Tuberous Rooted Begonia Bulbs for this offer, Mr. Templin has done so because no other flower has given him the same degree of pleasure. The color photographs reproduced here were taken in front of his home. Large as the flowers appear, they are only about half actual size.

SINGLE BEGONIA BULBS

Pure White, Pink and Rose — Dark Crimson, Red and Scarlet — Orange and Salmon, Shades of Yellow

Price any 3 Colors, 75c **Set of 6 Colors, $1.40**

25 for $4.75 **50 for $9.00** **100 for $17.50**

DOUBLE BEGONIA BULBS

Pure White, Pink and Rose — Dark Crimson, Red and Scarlet — Orange and Salmon, Shades of Yellow

Price any 3 Colors, $1.20 **Set of 6 Colors, $2.35**

Special Set of 6 Singles and 6 Doubles, No two alike **$3.65**

Order today. All prices include delivery.

The Templin-Bradley Co.

Seedsmen and Nurserymen

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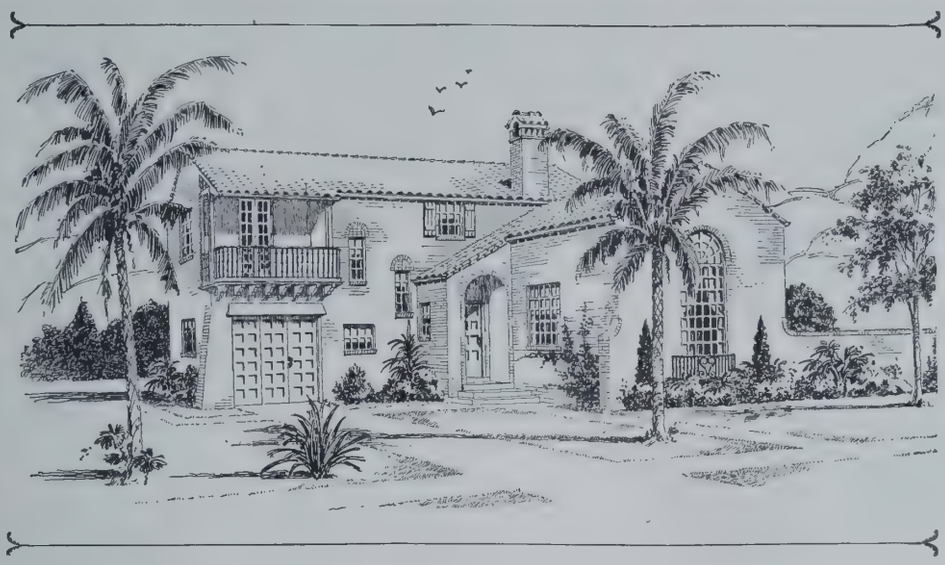
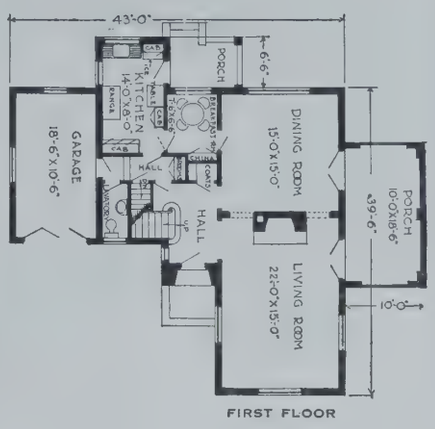
108 page 1927 Seed and Nursery Catalog FREE with every order





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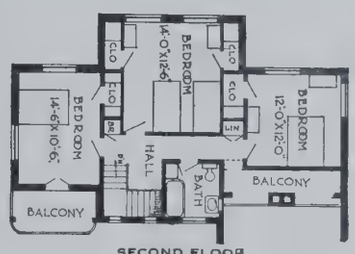

SECOND FLOOR

The Spanish Motif Made Permanent in FACE BRICK

THE many charming shades of color available in Face Brick permit, and indeed invite, the development of Spanish and Mediterranean types in this attractive and durable material.

There are so many beautiful Face Brick colors and textures that it is easy to select exactly the right tones you need to suit your individual preference.

And the economic advantages of a Face Brick house are definite. Slow depreciation, lower upkeep expense, less insurance and fuel costs, unite to make a Face Brick house the best paying building investment in the long run.

"The Story of Brick," a beautifully illustrated booklet, will give you complete and invaluable information on the merits of building with Face Brick. Sent free.

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"Face Brick Bungalow and Small House Plans"
embrace 128 unusual and distinctive designs, economical to build, and convenient in floor plan. Issued in four booklets showing 3 to 4-room, 5-room, 6-room and 7 to 8-room houses. The entire set for one dollar; any one of the books, 25 cents. We can supply complete working drawings at nominal prices.

"The Home of Beauty"
contains 50 two-story, six-room houses, representing a wide variety of architectural styles and interior arrangements selected from 350 designs submitted by architects in a nation-wide competition. Sent for 50 cents. Complete plans available at nominal prices.

"The Home Fires"
tells how to build a real fireplace and shows many attractive fireplace designs. Sent for 25 cents.

"A New House for the Old"
Stop repairing and painting by veneering the old house with beautiful Face Brick. Sent free.

Greetings from Flowerland

It's a land of peace and plenty where systematic endeavors coax into existence those fragrant Hyacinths and stately Tulips that turn Spring gardens into veritable fairylands. Another month will see the fields on our farms in Holland uncovered, to develop into blue, pink and white acres of Hyacinths, and crazy quilts of Tulips, Crocuses, etc.

Then the work started last Fall is continued. Trained workers give scientific cultivation, weeding and "rogueing." A pink Tulip in a white bed or a blue Hyacinth in a pink patch is called a "rogue," because it is out of place. This is just one of the many phases of work that keeps our force active in constantly striving to produce for you—

"Bulbs in a Class All Their Own"

A few months hence harvesting and curing will be in full swing. And after the curing comes sorting. Among millions of bulbs there are thousands that are better than others. And it is from among the thousands of better bulbs, that we select for you what we consider the cream of the crop. These top-notch bulbs go to the grower who is willing to work or pay for the work, or both. By being on the spot and on the job all the time we secure for you the type of bulbs bound to develop into Blue-ribbon winning flowers.

Catalog Gladly Mailed FREE!

Our catalog—now being printed in Holland has been pronounced by "seasoned" bulb growers the most truthful and most accurate from a descriptive standpoint. The firm foundation of truth has helped us to build many enduring friendships among our customers. We propose to hold the good-will and friendship of our thousands of loyal patrons. You are invited to join their ranks by asking for the catalog today—it will be mailed about the middle of April, but your request will be appreciated at once.

Z Bros.

Zandbergen Bros.

"Tulipdom"

Oyster Bay, Long Island, New York

Nurseries at Valkenburg, near Leiden, Holland

There's a Feel o' Spring in the March Wind

THIS month, if all goes well, there will be a "feel o' Spring" in the air. You will want to get into the garden, uncover the bulbs and some of the plants, turn under the mulch, and loosen the soil around the shrubs.

You can plant anything you choose. It is a good time to set big trees—Norway Maples, Lindens, Oaks, Evergreens, in variety.

Flowering shrubs set this month are likely to give some blooms in season. Hicks can supply all these trees and shrubs at reasonable prices, and guarantee them to grow.

Hicks Guarantees These Trees to Live and Grow

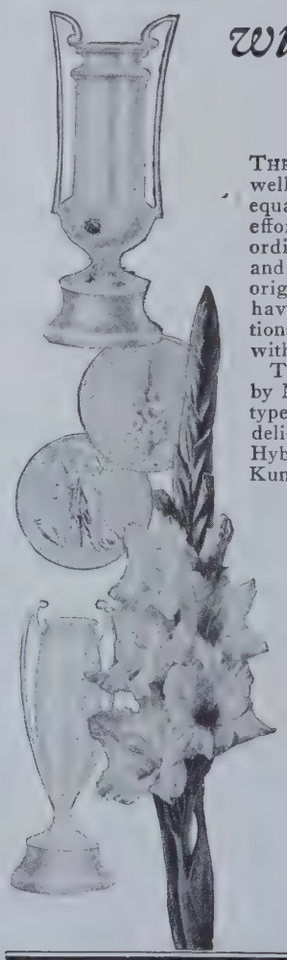
These big trees can be planted safely this month, or any other month, by Hick's improved methods—for "if you love a plant you can make it grow any time." Out methods are so distinct that we can guarantee trees and shrubs from our Nurseries to live and grow, no matter whether your home grounds are on Long Island or a thousand miles from here.

Hicks Nurseries will be pleased to mail you a copy of their latest catalogue, or to give you full information about the rare plants and trees that are produced at Westbury.

HICKS NURSERIES

Box M, Westbury, L. I. **New York**

Make your garden distinctive with the finest types of Gladioli



THE gladiolus is fashion's flower. For cutting as well as for decorative garden effects it has no equal for beauty and showiness. It is no more effort to grow the very finest gladioli than the ordinary sorts. Hundreds of the best varieties and types are available in the exclusive Kunderd originations. These are the same gladioli that have taken prize after prize at gladiolus exhibitions and are offered at prices that place them within the reach of all gladiolus lovers.

The famous Ruffled Gladioli were originated by Mr. Kunderd. The new fringed or Laciniated type is also a Kunderd origination. Among the delicate pastel shades of the dainty Primulinus Hybrids are varieties that are to be had only from Kunderd stock. To see these beautiful gladioli is to want them for your own, and you can have any variety or as many as you want.

Write for the Kunderd 1927 Catalog—It's Free

The new catalog is more beautifully illustrated than ever. It shows the true shades and colors of many Kunderd varieties. The book also provides much interesting garden lore and contains my personal cultural directions. Mailed free on request. Address

A. E. KUNDERD

202 Lincoln Way West Goshen, Ind., U. S. A.

The originator of the Ruffled and the Laciniated Gladioli

Kunderd Gladioli

Stand Supreme

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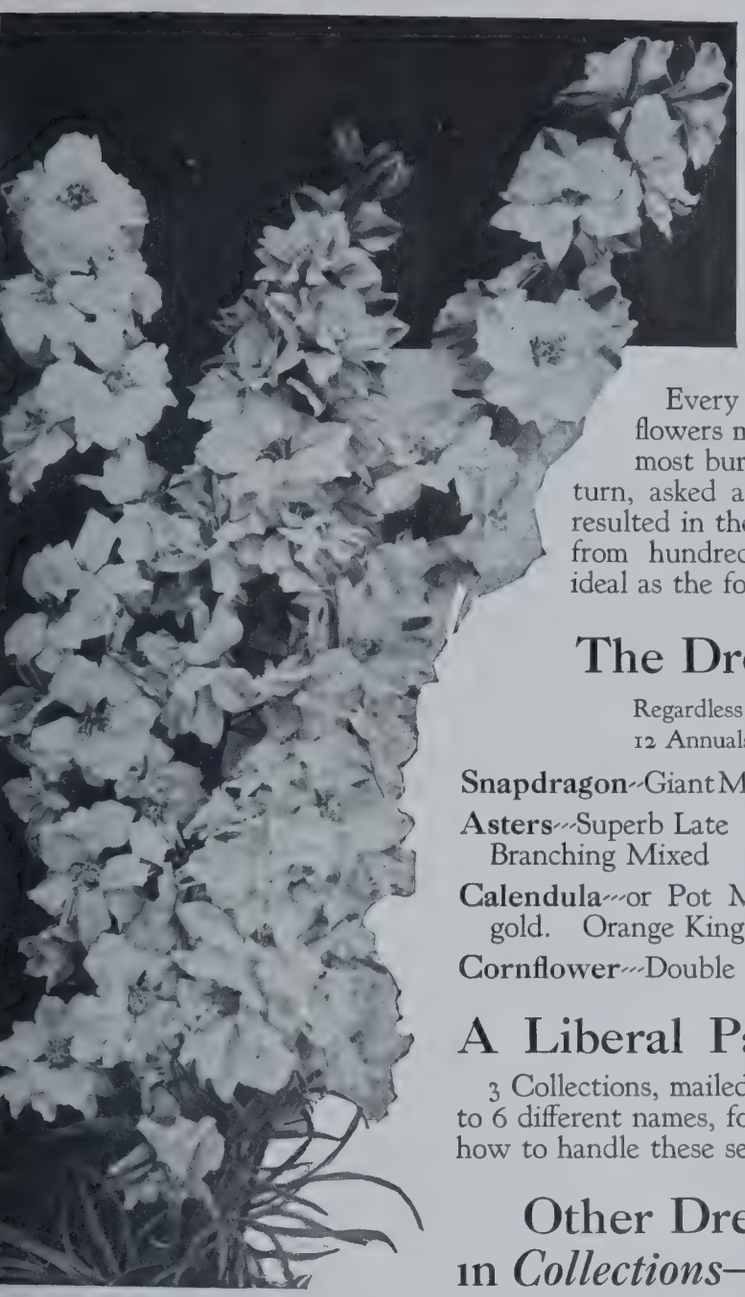


Dreer's March Message To Flower Gardeners

Every year there matures a new crop of flower gardeners. Which flowers may be grown with the reasonable assurance of success is their most burning question. To be able to answer it correctly, we in turn, asked a number of experts to help us. Their composite opinions resulted in the selection offered below. It would be difficult to select, from hundreds of Annual Flower seeds available, another group as ideal as the following:

The Dreer Dozen Best Annuals—$1.00

Regardless of where you live, what your soil and climate, here are 12 Annuals bound to make good under the most varying conditions.

Snapdragon—Giant Mixed
Asters—Superb Late Branching Mixed
Calendula—or Pot Marigold. Orange King.
Cornflower—Double Blue
Cosmos—Extra Early Colossal Mixed
Japanese Pinks—Mixed
Gaillardia—Double Flowering
Larkspur—Stock-flowered Mixed
Petunia—Rose of Heaven
Phlox—Large flowering Mixed
Scabiosa—Azure Fairy
Zinnia—Giant Double Mixed

A Liberal Packet each of the above for—$1.00

3 Collections, mailed to 3 different addresses, if desired, for $2.50; 6 Collections, to 6 different names, for $5.00. Each Collection holds also a special leaflet telling how to handle these seeds for most satisfactory results.

Other Dreer Specialties offered in *Collections*—to make selection easy

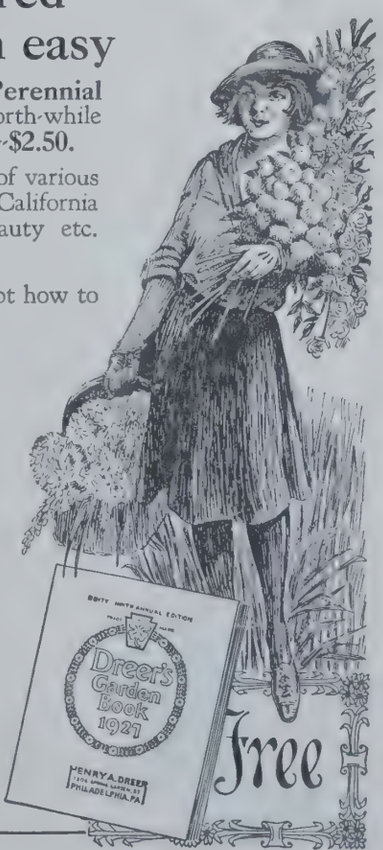
The Famous Dreer Dozen of Hardy, Everblooming Hybrid Tea Roses—12 sturdy 2-yr.-old plants, that will bloom freely this season—**$12.00.**

Dreer's Twelve Peerless Gladioli, a wonderful collection of exclusive sorts, most of which are not yet in general commerce—1 each of the 12 sorts for **$2.75;** 3 each of the 12 sorts for **$7.00;** 6 each of the 12 sorts **$12.50.**

Dreer's Glorious Old-Fashioned Hardy Perennial Flowers—a dozen plants of 12 distinctly worth-while species that develop rapidly and bloom freely—**$2.50.**

Dreer's Ten Great Dahlias—masterpieces of various types including such famous varieties as California Beauty, Cigarette, Jean Chazot, Jersey's Beauty etc. —10 roots full of blooming power—**$10.00.**

These four popular collections are but a few of the many intended to help those who are in doubt how to choose from the thousand and one items we offer



Dreer's For Gardens of Pleasure and Plenty

The Dreer Garden Book continues to serve the nation as a trustworthy adviser on all phases of gardening. Whether you aspire to finer flower gardens, greater crops of better vegetables, or finer lawns—we are in a position to supply the merchandise with which to materialize all garden ambitions. The choicest seeds, bulbs, and plants, grown especially for us by specialists, the world over, are yours to command here. You will find the prices for Dreer Seeds and Service quite reasonable. Please let us prove all we've said by writing for the Dreer Garden Book today, mentioning this publication.

HENRY A. DREER, 1306 Spring Garden St., Philadelphia, Pa.

"Kentucky Bred" Dahlias

RIGHT now it's hard to picture lazy, late August days—or the haze and dreamy quiet of early September—Spring and its parade of blooms have passed into early summer and out of the garden—now comes Dahlia time—the fulfillment of early promises. Purple, lavender, gold, bronze, graceful and nodding or dignified and straight—all the colors of the rainbow in as many different shades and shapes. That's "Kentucky Bred" Dahlias. But—back to March and the last preparations for "Planting Time." Don't attempt it without a copy of our new "Kentucky Bred" Garden Book. Just another suggestion, plan for more Dahlias—choose them from "the 400" listed in the book or select a "Kentucky Bred" Garden and save time and expense. Here's one that's inexpensive and yet has beautiful blooms.

"Kentucky Bred" Dahlia Garden

No. 12

Manitou
Amber bronze decorative, large blooms . . 0.35

Attraction
Large cac us hybrid, lilac-rose 75

Mrs. H. C. Dresselhuis
Decorative, fresh pink 75

John Churchill
Reddish salmon-pink, Peony flowered . . .75

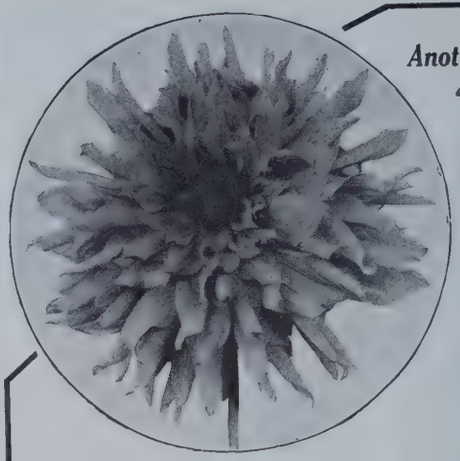
Mina Burgle
Decorative, gigantic size, brilliant scarlet .50

Sundown
Orange, yellow and pink, magnificent Peony flowered 75

One each of the above for $2.50

There are other "Kentucky Bred" plants and flowers for early summer and other seasons—Peonies, Irises, Glads, Perennials, Evergreens and other ornamentals and trees for lawn or garden. Write

JACOB SCHULZ
Company, Inc.
Dept. A 550 South Fourth Avenue
Louisville, Kentucky.



Another great Dahlia from "Sanhican Gardens"

"Edna Ferber"

A flower of tremendous proportions, filled to the center with its delicately curved and twisted petals.

In color it is an attractive shade of salmon-orange, with a somewhat lighter rosy pink reverse.

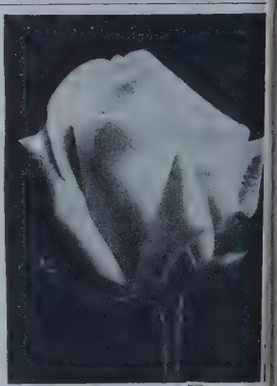
As an exhibition or Garden flower, its great size, delightful form and attractive color are augmented by its vigorous growth and long, upright, sturdy stem. One of the most admired and conspicuous blooms in the many exhibits we staged this year which incidentally added 6 more gold medals to our former enviable record.

Price—each $10.00, Plants $5.00

Those who grow Dahlias for home garden or exhibition, will wisely confine themselves to "Sanhican Gardens" introductions, for they have, in three successive years, surpassed all other exhibitors' awards at leading Eastern shows. Our former introductions ***"Trentonian," "Margaret Woodrow Wilson," "Margaret Masson,"*** and others were frequent prize winners at shows all over the U. S. in 1926.

Margaret Woodrow Wilson, Sanhican Fairy, Trentonian, Margaret Masson, are other *great dahlias* fully described in our catalogue—the leading one of its kind, mailed free to all who request a copy.

FISHER & MASSON
America's Most Successful Dahlia Growers
Sanhican Gardens (Box G) TRENTON, N. J.



The Newer Shades in Roses

Such as Coral, Old Gold, Saffron, Yellow, Salmon, and Terra Cotta are obtained by planting Pernetiana Roses, and these roses are only a success when budded upon the certain stock to which they show an affinity to thrive best upon.

We submit, therefore, that this *discretion* is a decided advance and most important factor in producing the popular colors so much in demand at the present day, and up to the present has not been appreciated by the Rose growing public:

Nowhere Can You Buy Stronger Plants

Our Roses are hard grown with well ripened wood, which is essential, as soft wooded roses invariably die back when planted out.

We will gladly send you our catalog if you mention Garden & Home Builder

Our catalog is *different* as we do not pass along the description of the Hybridists as the Roses grow in Europe, but as they grow in our garden, always stating defects as well as merits.

ROBERT EVANS HUGHES
ROSE SPECIALIST
Near Buffalo Williamsville, N. Y.

We want YOU to know Schling's Seeds!

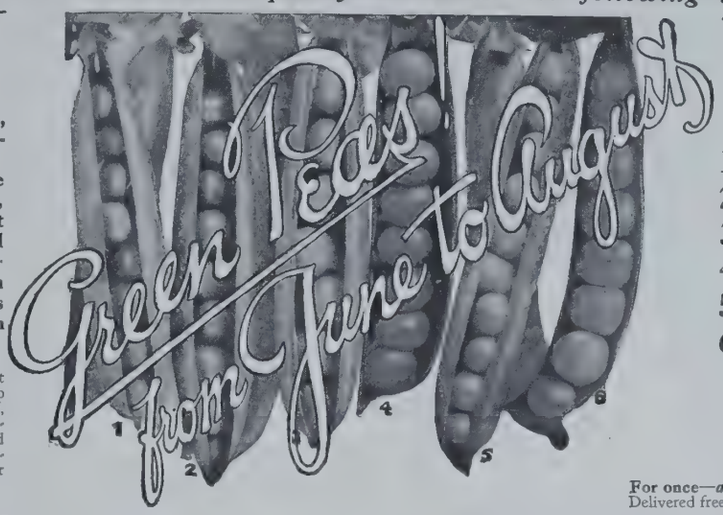
Seeds of superb vitality, grown with the most painstaking, scientific care by Master Gardeners for Flower Specialists everywhere!

To acquaint you with their remarkable quality we make the following very timely Special Offers:

Do You Know This Secret?

Green Peas, and plenty of them, from June to August—if you follow these simple directions. Plant this collection of 6 choice varieties *all at once* this Spring, just as soon as the frost is out of the ground—and they will mature in the order named—producing a steady procession of big, mouth-watering crops from about June 20th till late in August.

The *reason* for this is evident. Peas must develop their roots in cool weather and so are able to supply sufficient moisture to leaf, flower and pod as they rapidly multiply under the summer sun. On the other hand late planted peas are almost always a disappointment, as every experienced gardener knows.



Offer K—Schling's Long Season Pea Collection

1 ***Schling's Pedigree Extra Early*** 2½ feet. The earliest Pea grown; large, well-filled pods.

2 ***Gradus or Prosperity.*** 3 feet. An early fine wrinkled Pea of delicious flavor.

3 ***Sutton's Excelsior,*** 1½ feet. The most productive dwarf medium-early wrinkled Pea; very sweet.

4 ***Dwarf Champion,*** 2½ feet. An enormous cropper. Broad pods, very sweet.

5 ***Improved Telephone,*** 5 feet. Enormous pods, filled with Peas of the finest quality.

6 ***Heroine,*** 4 feet. Pods are large, deep green, somewhat curved; tender Peas of finest quality.

K1—½ lb. each of all 6 varieties, 3 lbs. in all $1.75
K2—1 lb. each of all 6 varieties, 6 lbs. in all 2.75
K3—2 lbs. each of all 6 varieties, 12 lbs. in all 5.00

For once—*all* the green Peas you want: buy this collection. Delivered free within 300 miles. *Beyond, add 5c per lb. for postage.*

And here are some Delightful Surprises for the Flower Lover

(Any variety may be purchased separately as priced)

Offer L—Novelties of 1927

An $11.70 Value for $9.00

Scabiosa Peach Blossom

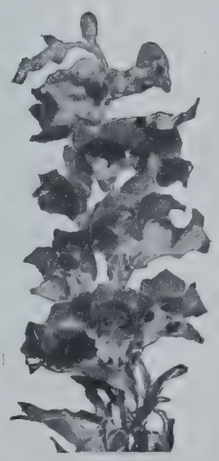
Absolutely New! 18 Beautiful Varieties—that will make your garden the envy of all your friends.

	pkt.
Aquilegia Long Spurred—Copper Queen—a lovely deep copper-colored Columbine with long spurs. Simply exquisite	$ .75
Allwoodi Alpinus—Charming miniature carnation for the rock garden. Only 4 inches high. Perpetually in bloom	1.00
Petunia New Dwarf—Only 8 inches high, ***with flowers as large as those of the giant California strain***	.75
Viola, Jersey Gem—Everblooming hardy garden violets excelling the hot house variety in size and color. 8 to 10 inch stems. A perpetual delight	.75
New Giant Hybrid Lupin—Queen of the West—soft primrose yellow, heavy flower spikes, shaded to delicate rose. Fragrant and continuous bloomer, 4½ ft., hardy	1.00
Annual Oriental Poppies—Huge red poppies with black spots—fully 6 inches across on 1½ ft. stems	.25
Nemantirrhinum Grasshoffi Erectum—Everblooming Nemesia Snapdragons—a unique new race—numerous flower spikes closely set with small snapdragon flowers in Nemesia shades	.75
Hollyhock Delphinium—Wrexham's Hybrids—conspicuous for its strong, broad spikes which grow to great length Hollyhocklike. A revelation to Delphinium lovers	2.00
Scabiosa—New Giant Peach Blossom—flowers 3½ inches across, long stems, delicate peach-blossom-pink	.50
Scabiosa—New Giant Shasta—double white 3½ inches across. Extremely long stems	.50
Gypsophila Elegans Crimson Gem—New, Bright crimson Baby's Breath—a welcome addition to existing varieties	.50
New Sweet Pea, Superior Pink—Awarded silver medal at the International Flower show. Brilliant rose-pink slightly shaded with salmon, heavily frilled. 2½ inches across	.35
Schling's New Giant Flowered Dwarf Pentstemon—will win the admiration of every flower lover. In lovely shades of pink, rose, cream, lavender, blue, etc. Blooms the first year from seed	.75
Cornflower, Double Silver Queen—double pure white and twice the size of the ordinary variety	.50
Centaurea Macrocephala—rays of Gold. (Giant, hardy, sweet sultan). Beautiful deep Golden Yellow. Will bloom the first year from seed	.50
Tall French Marigold, Josephine—Rich velvety brown with golden yellow border, long stems. Most decorative and fine cut flowers	.25
Calliopis Tom Thumb Dazzler—Only 12 inches high, covered with large flowers of a rich maroon red with broad, golden yellow border. Plants completely covered with flowers	.35
Celosia Spicata, Argentea Linearis, Candelabra or Spiked Celosia—New to American gardens, but an old favorite in Europe. Quaint peculiar flower spikes like thin tapering candles, rose pink at base, white at tips	.25
Total	**$11.70**

Offer M—Schling's New American Snapdragons

A $12.00 Value for $9.00

A New Race of Giant Snapdragons! Rivals the gladiolus in height and vigor. 12 varieties in 12 exquisite and distinct colors. So far superior to all other Snapdragons—there is no comparison. Don't miss them.



	pkt.
Indian Summer—Newest and loveliest of this royal race. Tall flower spikes of a marvelous, velvety copper-red, hitherto unknown in Snapdragons. Indescribably beautiful and hardy from the Yukon to the Gulf	$1.00
Golden West—A rich deep golden yellow with rosy lilac throat	1.00
Pathfinder—Tender rose-pink, with yellow lip and pure white throat	1.00
Yosemite—A splendid lilac-purple	1.00
Navajo—Pure delicate canary-yellow self	1.00
Seminole—Rosy lilac, with silky white throat	1.00
Wyoming—Deep carmine-pink, with golden, yellow lip	1.00
Narragansett—Delicate rosy lilac overlaid with a silvery lustre; rich golden yellow at center	$1.00
Tenega—(Sunset) Golden yellow (autumn gold) changing toward the center to a bright terra-cotta	1.00
Shasta—Lovely pure white, with a fine yellow throat	1.00
Massasoit—Brownish orange, tinged with red	1.00
Miami—A delightful tender rose-color	1.00
	$12.00

And don't overlook these two charming Flower Rarities—

Offer N—Montbretias

Whose flower clusters in exquisite pastel shades ranging from pale yellow to deep orange, hung like golden stars on long, slender, wiry stems, have all the airy grace of the orchid Odontoglossum. Perfect for indoors and striking in the flower garden when massed in clumps of 25 to 35. Plant the bulbs in April and May, 3 inches deep and enjoy them all season. Easily grown.

25 Bulbs $2.00; 50 for $3.75; 100 for $7.00

Offer O—Giant French Poppy Anemones

Marvelous poppy-like flowers in wonderful color combinations. Blues with white bases; Pink with blue bases; cream and apricot shades in endless profusion. Truly a gem of the first water! Plant bulbs in May, 3 inches deep.

25 Bulbs for $3.00; 50 for $5.50; 100 for $10.00

Offer P—100 Glorious Gladioli, $3.75

Choicest Mixture—including all the latest and most beautiful varieties such as the lovely Primulinus or Orchid Gladioli, running a gamut of subtile pastel shades from ivory yellow to an iridescent bronze such as mark the finest nasturtium collections. Start planting April 25th and every 3 weeks thereafter to July 15th and enjoy a long processional of beautiful bloom—

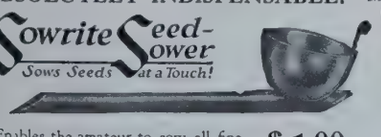
A $7.00 Value for only $3.75, or 50 Bulbs for $2.00

SCHLING'S SPECIAL LAWN GRASS MIXTURE

Cheap grass seed is dear at any price—Consider the time, labor and money involved in plowing, grading, leveling and enriching your lawn—then to get a poor one would be heartbreaking!—This splendid mixture is compounded with the precision of a chemical formula and contains only plump, clean, vigorous seeds of just the right varieties and proportions—it assures a perfect lawn.

1 lb. 75c; 5 lbs. $3.50; 10 lbs. $6.50; 25 lbs. $15.00; 100 lbs. $55.00
Order at the rate of 150 lbs. to the acre

ABSOLUTELY INDISPENSABLE!



Enables the amateur to sow all fine seeds, such as in Offers L and M above with the skill of the professional. Saves time, labor and seeds.

$1.00

Many other entrancing varieties are fully described in Our "Book for Garden Lovers"—25c the copy—Free with 1st order

PLEASE USE THIS COUPON

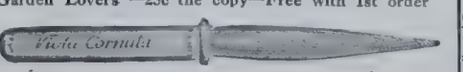
Max Schling Seedsmen, Inc.
Madison Avenue at 58th Street
New York City

Schling's Seeds

I enclose $..... Please send me Offer K ☐, L ☐, M ☐, N ☐ O ☐, P ☐,.....lbs. Schling's Lawn Mixture ☐, Sowrite ☐, ...Boxes Seerite Labels, Book for Garden Lovers ☐.

Name.....

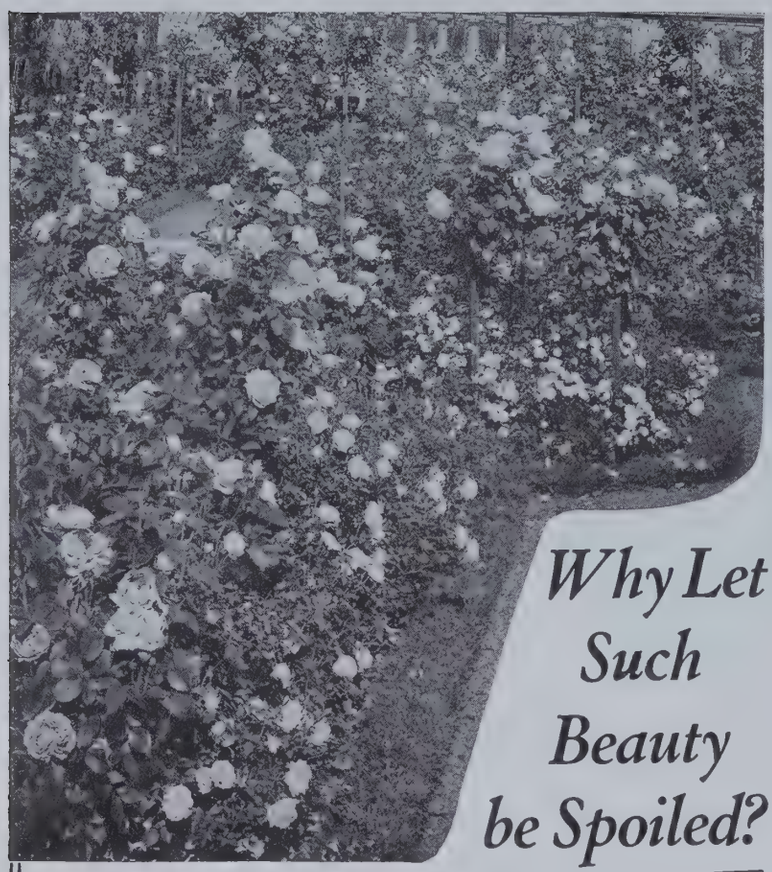
Address.....



SEERITE LABEL

At last! A glass-enclosed, truly weatherproof label that answers every requirement of ***Appearance, Legibility and Permanence.*** For seed beds, rose, rock and flower gardens, greenhouse and general outdoor use.

Mailed postpaid, 8 in a box, for $1.00



Why Let Such Beauty be Spoiled?

YOU who love Roses must face the fact that Rosebugs love them, too! And Rosebugs are gluttons. After the Roses they attack Peonies, while Pinks, Poppies and other delicately petaled flowers also fall prey to these ravenous insects.

But why give Rosebugs a chance to become established in the first place? Defend your garden *before* they arrive by spraying with

Melrosine

The Complete Allround Garden Cleanser

Spray in an initial way when you uncover your rosebushes. Spray again when the foliage unfolds. And you can keep right at it throughout the flowering season because Melrosine will not discolor the daintiest blossoms. Holding insects at bay it promotes plant health by giving the plants chance for undisturbed development. You *cannot* overdo spraying with Melrosine.

Melrosine is fatal to the very insects most difficult to combat as well as to those more insidious pests called Aphis or Plant Lice. Why gamble with any of these when a handy can of Melrosine stands for the best defense and ultimate immunity?

Melrosine is quite economical! One dollar's worth is sufficient to protect a dozen rose bushes all season, besides insuring the arrival of fewer bugs next year. We think of Melrosine as Life and Health Insurance for the entire garden.

Melrosine is sold at high-class horticultural stores. If, perchance, your dealer does not carry it, we will supply direct. Instructive leaflet for the asking.

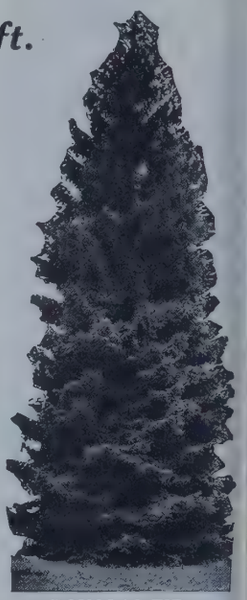
GARDEN CHEMICAL COMPANY

Park Avenue & 146th Street **New York, N. Y.**

LARGE EVERGREENS

70 Varieties: Sizes up to 25 ft.

FREQUENT transplanting promotes a vigorous compact growth of roots. Our soil is just right to form a perfect root ball that will not break and expose the roots in moving. We make a specialty of large sizes for immediate effect—no waiting.



DOUGLAS FIR

FRUIT TREES

Of Bearing Age

The same system of transplanting enables us to produce large-size Fruit Trees that can be moved safely. Many of these have actually borne fruit in the Nurseries.

Field-Grown Roses

Rosedale Roses are known for their hardiness and vigor, also for trueness to name. Splendid two-year, field-grown Plants. Backed by 25 years' Rose-growing experience.

Gloversville, N. Y.
July 2, 1926

My Dear Mr. Harris:
If you could see my rose garden as I am dictating this letter, it would bring you much joy and pleasure. Of the 213 Roses received from you, all are blooming today with the exception of one which died.

Respectfully,
(*signed*) A. C. SAUNDERS

Write for 1927 Catalog—Free

ROSEDALE NURSERIES
"Outfitters for the Home Grounds"

Box A **Tarrytown, N. Y.**

Elite Peach

The 1927 DAHLIAS ELITE

All certified at Amer. Dah. Soc. and New Jersey Trial Grounds

Elite Peach—Decorative; a charming flower of salmon buff. Winner as best undisseminated seedling at Red Bank, 1926.
Tubers, $5.00 Plants, $2.50

Elite Surprise—A rich spectrum red decorative of splendid substance and attractive form. Growing habits are ideal.
Tubers, $5.00 Plants, $2.50

Robert L. Roe—Decorative; rich pink and one of the best flowers to date for house decoration for florists' use.
Tubers, $2.00 Plants, $1.00

Elite Gem—Hybrid Cactus. An attractive and distinctive flower of spinel pink blush with primrose yellow at the base.
Tubers, $5.00 Plants, $2.50

Elite Glory

Elite Glory is the most spectacular Dahlia to date. Since first exhibited in 1924 it has created a sensation unknown to any other Dahlia. The Highest Award and most coveted honor at the last New Jersey State Dahlia Show went to Elite Glory. The radiant red color gives it an effect of brilliance that has not been surpassed. **Tubers, $10.00 Plants, $5.00**

Herald Tribune Elite

Rich pure white decorative of splendid form and keeping qualities on extra good stems. Winner Garden & Home Builder Sweepstakes at New York, 1925. It has won First Prize for best white wherever shown. **Tubers, $5.00 Plants, $2.50**

Send for our 1927 Catalog Listing over 200 of the best Dahlias

W. W. KENNEDY & SONS **Red Bank, New Jersey**

Endurance—
Life's Greatest Test!

Endurance—the ability to survive—is the greatest test in business as well. This nursery has survived because it has rendered Service of enduring benefit to its customers. Our new catalog, the best ever, is devoted entirely to hardy plants and rock plants that also have stood the most strenuous endurance tests. When in doubt where to start reading its 80 pages, let us suggest that you turn to page 9 and get acquainted with

Hardy Asters for *Everywhere*— Because of Their *Enduring Beauty*

While the Hardy Aster in its various forms is a true American, it is Europe that has shown the keenest appreciation of its charms and great usefulness. As the result many European hybrids now available surpass the old forms in every way. The following, a few of the score we offer, combine ironclad constitution with unusual freedom of bloom over a long period.

Erica—Clear pink, large double form.
Elta—Fine, new double lilac.
Grey Lady—Semi-double opal.
Joan Vaughan—Semi-double deep blue.
Lady Lloyd—Clear rose-pink.
Mauve Queen—Very large clear mauve.

A score of other meritorious sorts is offered in our free catalog.

Price, any variety—Doz. $2.50; 100 for $18.00; 1,000 for $170.00 by express.

Special Offer: { **3 each of above 6 charming sorts $ 3.50**
6 each of above 6 charming sorts 6.50
12 each of above 6 charming sorts 12.00

New Astilbes (Herbaceous Spireas) That Lend Charm to Midsummer Gardens

In common with the Hardy Asters, these new Spireas have a distinct garden mission. They begin to bloom just as all the early flowering perennials enter upon their dormant period. They splendidly bridge the gap in the July-August garden when there is a distinct dearth of good flowers. Of vigorous growth and graceful form, the plumes last for weeks and weeks. Many new colors and color combinations are found among the score of new hybrids we offer. Here are a few we consider.

Six Outstanding Leaders

Betsy Cuperius—5 feet tall. Lovely drooping plumes 2 feet long. Pale pink with pink center.
Marguerite van Rechteren—4 feet. Flower stems over 3 feet. Fringed flowers are bright red tinged dark lilac.
Ceres—Fine, rosy lilac. Showy garden variety.
Meta Immink—Delightful pink color. Award of merit R. H. S. of Holland.
Grandis Rosea Maxima—4-5 feet. Drooping spikes. Flowers creamy white with pink centers.
Gruno—Of graceful spreading habit. Color, a beautiful tint of salmon-pink.

Any of above, 80 cents each; $2.25 for 3; $7.00 per dozen, transportation charges extra.

Our Nursery a Vast Storehouse Of the Best in Perennials and Rock Plants

As lasting as the plants themselves is our perennial quest and search for improved varieties for American gardens and American climate. This nursery keeps abreast of the times in all horticultural centers. By striving thus and by furnishing a guaranteed plant product we endeavor to deserve the confidence of the most critical plant buyers. Our catalog is yours for the asking and please mention G. & H. B.

The Wayside Gardens Co.
Largest Growers of Hardy Plants in America
Mentor. Ohio.
E. H. Schultz, Pres. J. J. Grullemans, Sec. Treas.

If it's Worthwhile Among ROSES

You'll Surely Find it at TOTTY'S

Our New Rose Introductions for 1927 Are:

FONTANELLE

A wonderfully clear yellow.

"RAPTURE"

The vivid pink Butterfly.

TOTTY'S RED

The red Rose we have been waiting for.

DELPHINIUMS

The cream of Samuel's, Blackmore & Langdon's, Kelway's, Vanderbilt's, and many other hybridizers' selections. Unsurpassed by any other grower in this country.

VIOLA "JERSEY GEM" and "ANNIE LAURIE" CARNATION

Two popular Perennials, which we originally introduced to the trade.

These and many other novelties listed in our general catalogue, for which we invite you to write.

CHAS. H. TOTTY COMPANY

Headquarters for Flowers, for Garden and Home

Madison, New Jersey

Better Flowers for Discriminating Buyers at 4 East 53rd St., New York City

THE BAY STATE NURSERIES

1927 Handbook is ready for Distribution

A descriptive catalogue well illustrated with many photographs in color to help you select just the kind of nursery stock you wish to plant this year.

We have a large stock with hundreds of hardy New England grown varieties difficult to obtain elsewhere, ready for immediate shipment.

A large part of our business comes to us from landscape architects who above all others, appreciate the quality of our stock, and our method of packing. Our stock invariably reaches the customer in perfect condition.

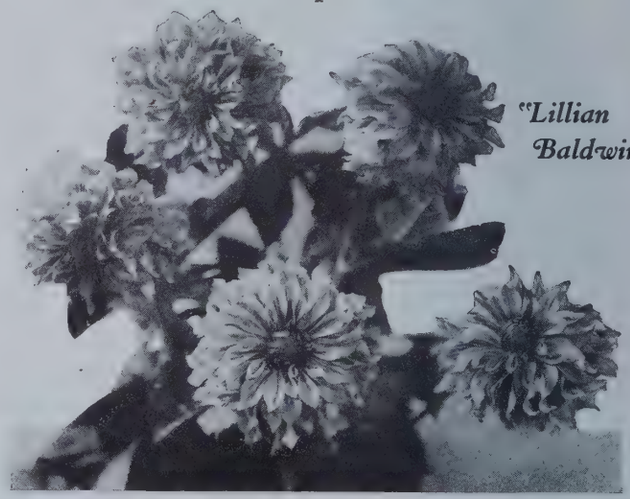
Write today for our new descriptive catalogue, or send us a list of your requirements on which we will be glad to quote prices.

BAY STATE NURSERIES

W. H. WYMAN & SON

North Abington **Massachusetts**

A Champion Dahlia. Winner Darnell Cup, Amer. Dah. Soc., New York 1926 As Best Keeper In Show



"Lillian Baldwin"

A beautiful shade of Rose Pink or "Crushed Strawberry," decorative of fine form on extra long, strong stems. To win the Darnell Cup is an achievement for any Dahlia. Flowers exhibited at New York were cut in Albany on Monday, staged in New York Tuesday, kept through the A. D. S. Show, judged on Thursday and auctioned that night at close of show. A prominent Dahlia grower predicted "Lillian Baldwin" will still be grown 25 years from now. It has health, stem, pep and endurance. We have grown this variety for four years. Scored 86 at Storrs, 1925. Has won wherever shown. We have a good stock that will enable us to furnish first-class tubers. Every one growing Dahlias will eventually catalogue this champion.

Guaranteed Tubers $10.00 each **A limited number of Field Clumps, $25.00 each**

Prize Offer

We offer in prizes at 1927 next A. D. S. Show, New York City, $25.00 in gold, Best 6 Flowers "Lillian Baldwin," long stem. $10.00 in gold, Best specimen Bloom, stem not less than 2 ft.

Send for our 1927 Catalogue

40 Maiden Lane **Albany New York**

Danker

All the Good Roses

The world's best varieties in the largest assortment of tested sorts. Open ground hardy plants that have never seen a greenhouse

Bobbink & Atkins

Ask for Catalog

Visit Nursery

Rutherford, New Jersey

For the Expert Rose Grower

From our broad experience in growing and studying Roses, we have selected a group that should meet the requirements of the most critical Rosarian—

Capt. F. Bald, red
Commandant L. Bartre, crimson
Mrs. Herbert Stevens, white
Ariel, copper
Charming, pink
Secretaris Zwart, pink
Capt. Kilbee-Stuart, red
Padre, copper
Souv. de Marquis Loureiro, red
W. Freeland Kendrick, white
Mrs. Franklin Dennison, light
Eldorado, yellow
Elegante, yellow
Souv. de Claudius Pernet, yellow
Cornelis Timmermans, pink
Souv. de Georges Pernet, pink
Alexander Emslie, scarlet
Herfsttoosi, red
Killarney Double White
Independence Day, orange
Flammenrose, flame
Venus, pink
La Champagne, chamois
Souv. de George Beckwith, pink
Shot Silk, orange-pink

One plant of each (25 plants) for $30.

For the Beginner with Roses

Here are the best dozen Hybrid Tea Roses for the beginner as selected by the members of the American Rose Society in 1926.

Radiance, rose pink $1
Ophelia, creamy white and pink $1
Red Radiance, deep rose-red $1
Duchess of Wellington, saffron $1
Los Angeles, salmon-pink shaded yellow $1
Mme. Butterfly, light pink and gold $1
Columbia, bright pink $1
Gruss an Teplitz, brilliant crimson $1
Souv. de Claudius Pernet, yellow $1.50
Mme. Ed. Herriot, orange-red $1
Kaiserin A. Viktoria, snowy white $1
Mrs. Aaron Ward, buff and pink $1

One plant of each for $12

Climbing Roses of Merit

In the vote taken by the American Rose Society these six climbers were chosen above all others—

Dr. W. Van Fleet, pale pink 75 cts.
Paul's Scarlet, intense scarlet 75 cts.
American Pillar, crimson-pink $1
Silver Moon, white, with golden anthers 75 cts.
Cl. American Beauty, carmine 75 cts.
Mary Wallace, bright pink $1

One plant of each for $4.50

Roses by Bobbink & Atkins and **Supplement to Roses** correctly describe nearly a thousand varieties, with comments on their merits and demerits. All are classified and arranged in a way to make ordering easy. A copy will be mailed on request to all who intend to plant Roses.

Hardy Herbaceous Plants

is an illustrated catalogue of Old-fashioned Flowers in new and old varieties—Delphiniums, hardy Chrysanthemums, Peonies, Iris, Rock Garden plants in variety.

Evergreens, Shade Trees and Vines

features coniferous and broad-leaved Evergreens, deciduous trees for lawn or street, flowering shrubs, hedge plants, vines and other nursery products.

A Booklet—Novelties and Rare Plants

In which are listed all the new and rare plants we grow, Roses, Perennials, Shrubs and Evergreens and are not described in our last season's Catalogs.

In your request for catalog it is important to state definitely what you intend to plant.

Spanish Iris—lovely creations in the daintiest colors imaginable.

Beautiful IRIS—from Bulbs

They should follow Tulips in your garden, and they are as easily grown. Horticulturists and garden lovers the world over speak in glowing terms of their beauty. Here are a few authentic quotations.

"As strikingly beautiful in color as many of the sumptuous orchids."

"The curious and charming blending of shades in the same flower give them the appearance of orchids."

These may well be called the orchids of the flower garden."

Dutch Iris Bulbs
Mayflowering

	Doz.
Albert Cuyp, white	$1.50
Hobbema, light blue	1.50
Rembrandt, deep blue	1.50

Filifolia Iris Bulbs
Mayflowering

	Doz.
Imperator, deep blue	$1.50
Hart Nibbrig, clear blue	1.50
David Teniers, porcelain blue	2.00

Spanish Iris Bulbs
June Flowering

	Doz.
Blanche Fleur, white	$ .85
Cajanus, yellow	1.50
Flora, light blue	1.00
Louise, porcelain blue	$1.00
Prince Henry, brown	1.00
La Reconnaisance, bronze	1.25

English Iris Bulbs
July Flowering

	Doz.
Royal, blue	$1.00
Mt. Blanc, white	2.50
Mer de Glace	2.00

English Iris—freely blooming when all others have passed on

Postage additional on all orders.

Order now and bulbs will be sent you at right time for planting. You need not send abroad for any of these beauties.

I have millions of Narcissus, Daffodil and Jonquil Bulbs, besides more than a million Iris bulbs; also hundreds of thousands of other bulbs.

Free catalogue gladly mailed upon Request.

GEORGE LAWLER, Bulb Grower Gardenville, Tacoma, Washington

If gardening is your hobby,

let us help you toward making it a success. Beautiful gardens are the result of careful selection and planning. Your garden should reflect your individuality, and afford all year pleasure in health and happiness.

Write for our Free Catalog

Tells you what, when and how to plant to make your garden and lawns beautiful the year round. Handsomely illustrated in full colors, it contains a wealth of suggestions regarding evergreens, roses, perennial plants, trees and shrubs.

Send the coupon below with your name and address for a copy. It's free, postpaid.

GLEN BROTHERS, Inc.
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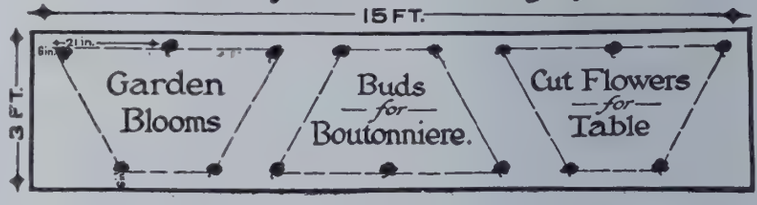
1774 E. Main Street, Rochester, N. Y.
Please send me your illustrated catalog.
Name_____
Street_____
City_____ State_____

The "Three Fifteen" Rose Bed

A Triple-service Selection that you will enjoy.



Fifteen Rose Bushes of three varieties planted as per plan will give you a worth-while showing and serve you in these three ways:

1. Five Bushes of one variety will give you Buds for Boutonniers.
2. Five Bushes of one variety will furnish Flowers for the Table.
3. Five Bushes will supply a showing in the Rose Beds continuously.

We will make a selection from our first quality bushes of Everblooming varieties that will meet all of your conditions and in addition give you this three-way enjoyment at the moderate cost of $10.00.

Fifteen Everblooming Rose Bushes for $10.00

Transportation Prepaid and Delivery Guaranteed.
One or more groups may be ordered at this rate.

Our catalog describing over 100 selected varieties on request.

New Brunswick Nurseries

Lincoln Highway South of New Brunswick, N. J.
Fred D. Osman, *Prop.*

When Dancing Sunbeams Create Fairylands

NATURE'S midsummer revels start with a riot among the Laurels. The most glorious sight imaginable is our common Mountain Laurel (*Kalmia latifolia*) bedecked with garlands of pinkish white umbel-shaped flowers. And after the flowers pass, the foliage is just as pleasing—happy tones of bronze and brown and shiny green.

I am singularly fortunate in having a splendid stock of Kalmia, just the right size for shipping and transplanting which I offer at the following attractive prices:—

	Each	10	100
12 to 15 inches	$1.20	$10.00	$ 90.00
15 to 18 inches	1.60	15.00	125.00

Lifted with large ball of earth, carefully burlapped and well packed, f. o. b. Southwick.

Broad-leaved Evergreens a Specialty

I offer various types of Rhododendrons and Kalmias, as well as Andromeda, Leucothoe, Ilex and other native evergreen shrubs in both nursery grown specimens and as collected stock. Every year I enjoy a greater volume of business in this particular line, due, no doubt, to the fact that I do give planters the choicest for the least.

And, back in the shadows—the lovely Ferns and Wildflowers

Sometimes the somber green of ferns furnishes pleasing contrasts with sunny glares; again, a rather "broody" spot is brightened by blossoms of Bloodroot, Trilliums and other wildflowers. By way of getting you to love them as I do, I offer

There is a fairyland in the shadows, too, for here dwell the pigmy-folk of the native flora. The somber green of the ferns and the bright tapestries of wildflowers are equally pleasing. Opposite I offer a "Wild Nook"; below you'll find the ferns:

A Lovely "Wild" Nook for Little

Six typical woodland flowers, like "Jack-in-the-Pulpit," Cowslip, Spring Beauty, Dutchman's Breeches, etc., ten plants each of six gems (60 plants) for $6.00. Half the collection (30 plants) for $3.50 all postpaid.

Fern Collection No. 2 for Dry, Shady Places

10 Aspidium acrostichoides, 1 ft.
10 Aspidium marginale, 1 to 2 ft.
10 Dicksonia punctilobula, 1 to 2 ft.
5 Osmunda Claytoniana, 2 to 3 ft.

35 Fine Clumps for $5.00

Piedmont Azaleas are fine for the foreground!

Azalea canescens bears rosy pink, trumpet shaped flowers. It blooms in May, as the leaves unfold, and fills the spring air with delightful fragrance. At its best with dark-leaved Evergreens as a background. Ideal for foreground in the shrubbery border or in foundation plantings.

9–12 inch clumps $1.50 each; $12.50 per 10; $100.00 per 100

This is exceptionally fine stock, every plant heavily budded. All will be dug with ball and burlapped, for perfect shipping.

Fern Collection No. 3 for Moist, Shady Places

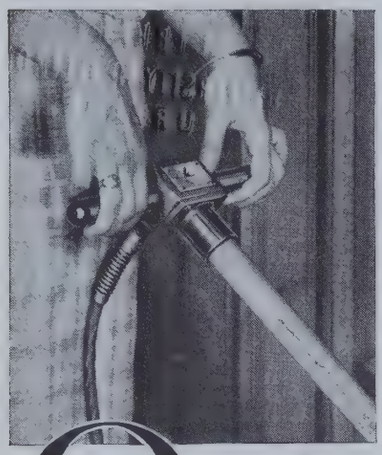
5 Adiantum pedatum, 1 ft.
5 Aspidium cristatum, 1 ft.
5 Aspidium acrostichoides, 1 ft.
5 Aspidium spinulosum, 1 to 1½ ft.
5 Aspidium marginale, 1 to 2 ft.
5 Asplenium thelypteroides, 2 to 3 ft.
5 Asplenium Filix-foemina, 2 to 3 ft.
5 Phegopteris hexagonoptera, 1 ft.
5 Woodwardia virginica, 2 ft.

45 Fine Clumps for $6.00

My Catalogue--of special appeal to nature lovers--FREE

You'll find it a splendid introduction to that fairyland, the Woods, where dwell the gnomes of ancient lore. Man's original paradise is fast disappearing before an ever encroaching civilization. But choice gems of this paradise may be grown at your own doorstep, in odd nooks in the garden. I offer the materials with which to create naturalistic plantings. My catalog will guide you to them. Please give it a chance and mention *Garden & Home Builder*.

Edward Gillett, *Fern and Flower Farm* 3 Main Street, **Southwick, Mass.**



Old Floors Look NEW

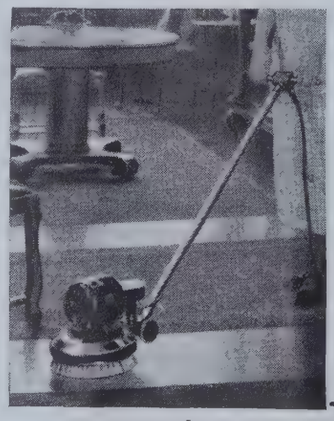
When You Scrape and Refinish Them Yourself with this Remarkable New Machine

LOOK at your floors. Are you satisfied with them? Completely satisfied? Proud of them?

You could be. You could make them ten times lovelier. You could make them envied by every neighbor—admired by every visitor. Within a day you could transform them—quickly change them from dingy surfaces, luckily covered up for the most part by rugs, to gleaming, spotless places of which you hate to hide a single inch.

"Oh no!" you say, "Not my floors!" Oh yes, we answer, *your* floors, ANY floors. The most neglected floors have possibilities. Layer upon layer of old shellac and varnish may disfigure them. Year upon year of ground-in dirt may seemingly defy removal. Yet underneath there is the clean and honest wood—the hidden warmth and color of the grain.

"But the expense?" you say. "I've had them give me estimates. What about the hundreds of dollars refinishing will cost me?" This advertisement offers you a way to overcome that difficulty. It calls your attention to the most remarkable machine ever made for household use—a machine that refinishes floors, scrubs floors, polishes floors—a machine that costs but a fraction of what you usually pay for *one* refinishing job. With it you yourself refinish floors with ease. The apparently impossible job of taking off the old shellac and varnish becomes absurdly easy. The manifestly back-breaking jobs of sand papering and rubbing in new wax turn out to be a matter of merely guiding a machine. And these jobs only need to be done *once!* A few minutes' waxing and polishing each week with the machine, an operation so simple that a child can master it, *keeps* your floors looking always as though they had been refinished the day before.



This is not mere enthusiasm. The claims we make can easily be demonstrated. In twenty-four branch offices we have men ready and anxious to show you *in your own home*, what the Ponsell Floor Machine can do. In thousands of homes it has already won the unqualified praise of users. No matter what the floor—wood, tile, rubber, cork, linoleum or cement—it is a permanent labor-saver. It gives linoleum a lustre surpassing anything you have ever known before—a surface so immaculately smooth that dust and dirt have a hard time sticking to it. It does away with all the severe drudgery of cleaning. Gone are the stooping and kneeling, the wear and tear on your hands of water, soap, cleaning fluids, scrubbing brushes and wet rags. Gone is the dismal labor of rubbing, and mopping, and drying.

Just what the Ponsell Floor Machine does, and how it does it, is a fascinating story. It is a story that every home-owner should read. We offer you an interesting booklet that contains it—a clear, brightly told description interlarded with explanatory pictures. With your eyes on your floors, can you say, "No, I am not interested"? Take the first step toward more beautiful rooms.

Tear off — sign — and mail the coupon.

G. & H. B. 3

Ponsell Floor Machine Co.
Dept. 33
220-230 West 19th St., New York City

Please mail me a copy of your free booklet, "Beautiful Floors at a Saving of Hundreds of Dollars". This does not obligate me in any way whatever.

Name ----------

Address ----------

City ---------- State ----------

Ned Macdowell Wrote "Finis" To A Heating Problem Like Yours

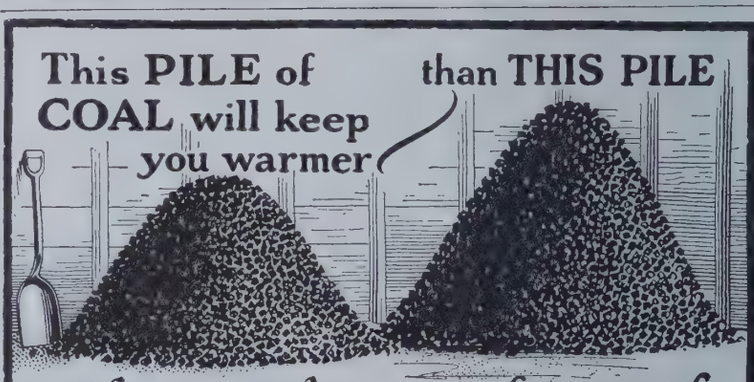
It was the last of the To and Fro letters. Last but by far the most important.
In it was sized up the findings of the other six.
The six letters that so successfully helped iron out the wrinkles from their heating problems.
All seven of these letters, in addition to a goodly bit of fuel thrift help-hints, have been put into a book, publication rights of which we have secured.

Let us send you a copy.

Burnham Boiler Corporation

IRVINGTON, N. Y.

New York City Office
30 East 42nd Street
Representatives and Branch Offices in Principal Cities of U. S. and Canada



~if you insulate your house with CABOT'S Heat Insulating "QUILT"

YOUR house gets cold in winter because the heat escapes. Quilt stops this and keeps the house warm on the smallest amount of fuel. It will save about one-third of your coal bill—and will keep up this saving and make you comfortable as long as the house stands. Quilt is sanitary and permanent (will not get foul or rot, nor harbor insects or vermin); it is fire-resistant; flexible (can be used anywhere); and low in cost for material and labor.

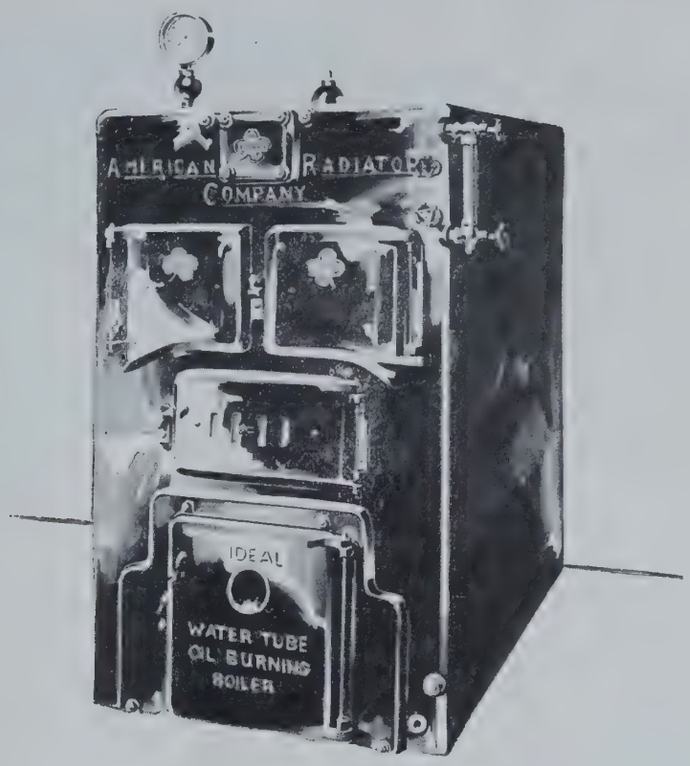
Send for a sample of Quilt. Free. It's a "comforter" that keeps the whole family warm.

Samuel Cabot

Incorporated
Mfg. Chemists

4 Oliver Street Boston, Mass.

101 Park Avenue New York
5000 Bloomingdale Avenue Chicago
San Francisco Portland
Philadelphia Minneapolis Kansas City
Cabot's Creosote Stains, Stained Shingles, Collopakes, for Stucco and Wood, Old Virginia White, Double-White, etc.



IDEAL *Water Tube Oil Burning Boiler*

For homes, apartment buildings, sky-scrapers,—the IDEAL Water Tube Oil Burning Boiler is of such range and capacity that it will fulfill the most exacting requirements and will function with full efficiency during the life of any building. It is especially designed for rapid heating.

Best Oil Burner Results

In keeping with its larger ideals of public service and the obligations of leadership, American Radiator Company, from the first, have kept open the doors of its great laboratories for the aid of oil burner inventors and manufacturers.

This close and continuous cooperation has resulted in the practical scientific development of modern oil burners, and the perfection of IDEAL Boilers for oil burning.

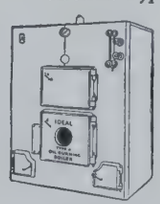
Here again, with its wealth of heating experience and its vast equipment in heat-measuring, heat-recording, and heat-controlling facilities, American Radiator Company has demonstrated that it is truly a WORLD INSTITUTE OF HEATING.

IDEAL Boilers, for oil burning, are offered in three types,—scientifically proportioned and equipped to guarantee the utmost in oil burner results. These IDEAL Boilers have had their complete development hand in hand with the oil burner industry and they afford, therefore, the best to be obtained in operating efficiency, economy, and dependability.

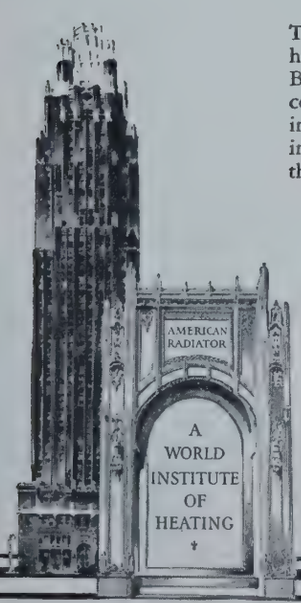
ARCO ROUND *Oil Burning Boiler*

The most widely used heater for homes,—the ARCO Round Oil Burning Boiler is designed and constructed for efficient oil burning. It delivers satisfactory results in daily service, during the life of the building.

IDEAL *Type "A" Oil Burning Heat Machine*



Distinguished for its cleanliness and attractiveness, this boiler is the "aristocrat of home heating boilers." It is scientifically designed and constructed for efficient oil burning and is suitable, single or in batteries, for the finest residences and largest buildings.

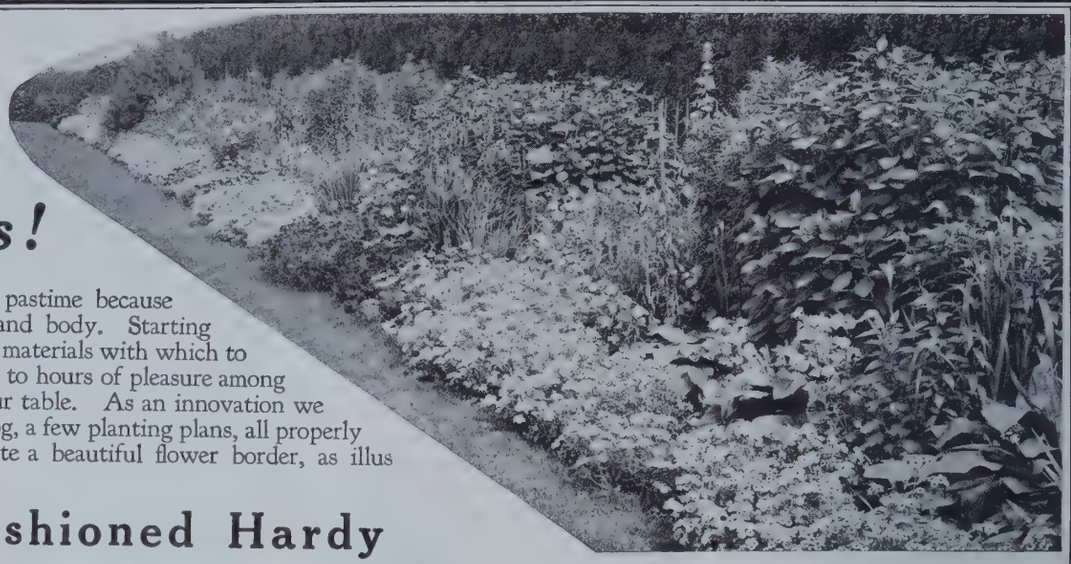


AMERICAN RADIATOR COMPANY

Showrooms and sales offices: New York, Boston, Providence, New Haven, Newark, Philadelphia, Baltimore, Washington, Richmond, Buffalo, Pittsburgh, Cleveland, Detroit, Cincinnati, Atlanta, Chicago, Milwaukee, Omaha, Indianapolis, St. Louis, St. Paul, Minneapolis, Denver, Kansas City, San Francisco, Los Angeles, Seattle, Toronto, London, Paris, Milan, Brussels, Berlin.

Makers of IDEAL Boilers for coal, coke, oil and gas. AMERICAN Radiators, ARCO Hot Water Supply Heaters, VENTO (Ventilating) Heaters, Heat-Controlling Accessories, and other products for drying, humidifying, cooling and refrigeration.

Pointing The Way To Pleasures —And Profits!



We look upon gardening as the perfect pastime because it combines pleasure and profit to soul and body. Starting with a well-defined plan *and* dependable materials with which to execute this plan, you can look forward to hours of pleasure among the flowers and baskets of fruits for your table. As an innovation we print this year, on page 47 of our catalog, a few planting plans, all properly keyed, showing how *you* can easily create a beautiful flower border, as illus trated alongside, with the help of

Lovett's Old Fashioned Hardy Perennial Flowers—*51 Sturdy Plants*

—bound to bloom—3 each of 17 distinctly worth-while classes for **$5.00**

Year after year an ever increasing number of customers express delight about this collection, as regards both number and character of plants. They *are really* heavy plants, full of "pep" and blooming power, ready to make a very creditable showing in your border this very next summer. Here is what you get:

3 EACH OF THE FOLLOWING

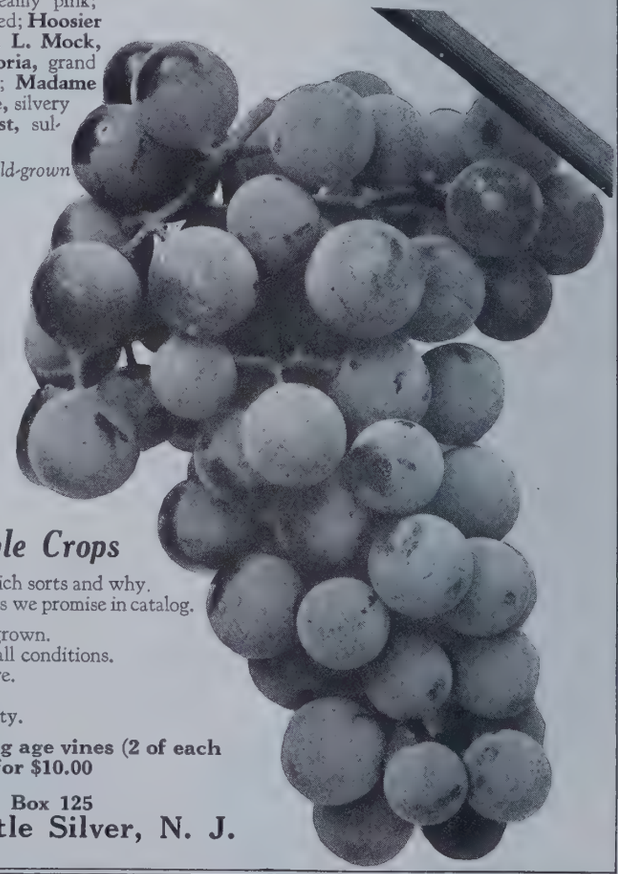
Achillea—	Boule de Neige	**Hollyhocks**—	Double mixed colors
Allyssum saxatile—	Basket of Gold	**Heliopsis**—	Early hardy sunflower
Columbine—	Long spurred Hybrids	**Iberis**—	Hardy candytuft
Chrysanthemums—	Hardy outdoor varieties	**Iris**—	Germanica—or Liberty
Coreopsis lanceolata—	Bright yellow garden flower	**Iris pumila**—	Dwarf form
Daisy—	Shasta	**Lysimachia**—	Loosestrife
Delphinium—	Perennial Larkspur	**Phlox**—	Tall hardy varieties
Hemerocallis—	Yellow Day Lilies	**Phlox subulata**—	Dwarf
		Pinks—	Hardy Clove or Spice

A larger border, containing twice the number of plants, in more varieties together with planting plan is also offered in our catalog.

The Lovett Dozen of Hardy *Everblooming* Hybrid Tea Roses **$7.50**

From among scores of meritorious varieties (we grow no other) we select, each year, those 12 which, on the basis of latest reports, have given the greatest satisfaction in all parts of the country. Here is our choice for the coming year:—**Alexander Hill Gray,** lemon yellow; **Etoile de France,** deep red; **Wm. R. Smith,** creamy pink; **Gruss an Teplitz,** everblooming red; **Hoosier Beauty,** velvety red; **Jonkheer J. L. Mock,** clear pink; **Kaiserin Augusta Victoria,** grand white; **Killarney Brilliant,** deep pink; **Madame Abel Chatenay,** rosy carmine; **Radiance,** silvery pink; **Red Radiance,** clear red; **Sunburst,** sulphur yellow.

All come to you as strong, two to three-year-old, *field-grown* plants that are bound to bloom and satisfy.



Climbers You'll be Proud to Own

The late Dr. Van Fleet gave us many of the finest climbing roses, all with mildew-proof foliage. He always counted, among his greatest achievement in this line

The lovely trio of The Lovett Sisters

Alida Lovett—A lively bright shell pink with shadings of rich sulphur at the base of the petals. Quite fragrant. Price, each, **$1.50;** dozen, **$15.00.**

Bess Lovett—Similar in make-up to the Climbing American Beauty, but very much brighter red in color. Price, each, **$1.00;** dozen, **$10.00.**

Mary Lovett—Pure snow-white and sweet scented. It blooms in late summer and autumn, as well as in June. Price, each, **$1.00;** dozen, **$10.00.**

Special Offer:—We will supply 1 each of the 3 lovely Lovett Sister Roses, strong field-grown plants for **$3.00**

A Catalogue

"Unlike Any Other"

It has taken the best part of 5 months to produce our ***Catalog No. 120*** of which we are particularly proud. It offers most worth-while varieties of all the most important classes of fruits, flowers, shrubs and trees and illustrates them faithfully direct from photographs by the latest rotogravure process. Gladly mailed free and mention G. & H. B.

Grapevines *Ready-to-Bear Profitable Crops*

Here is a selection of sorts for the man too busy to bother as to which sorts and why. We stand back of every sort and guarantee every vine to behave as we promise in catalog.

2 Caco—Most beautiful and most delicious hardy grape grown.
2 Moore's Early—Very early and reliable yielder under all conditions.
2 Concord—Best known black grape. Succeeds anywhere.
2 Diamond—Large, greenish white of splendid quality.
2 Champagne—Amber-colored cluster of delightful quality.

[2 strong, 2-year-old vines of each of the 5 sorts, for $5.00 or **10 fruiting age vines (2 of each kind) for $10.00**

Lovett's Nursery, Box 125 Little Silver, N. J.

GARDEN & HOME BUILDER

VOLUME XLV — MARCH 1927 — NUMBER 1

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LEONARD BARRON, Editor — *LUCY E. HUBBELL, Associate Editor*

FORECAST

When April warmth brings to the outdoor world a new wealth of soft greens, and yellows, and delicate blues, the force of suggestion becomes too strong for the home maker and almost in spite of herself she plans new schemes for her home. April, our Spring Decorating number, solves many of the problems which arise at such a season, and is full of original and practical suggestions for new color and furniture combinations.

"Being Your Own Decorator—Part I" by Winifred Fales, well known New York decorator, is the first of a practical series of articles on the decoration of the small home: this first deals with considerations of light and size, fitting the plan to the budget, fashions in furnishings, and the touchstone of value and the fallacy of fads. In "Color in the Home," Walter Rendell Storey, authority on home decorating topics, discusses color from the point of view of decoration and health, and suggests how we may secure it, in simple fashion, in fabrics, floors, and furniture. A. Louise Fillebrown writes on "Wallpapers of the Season," and pictures the newest designs with the trend toward figured papers; Estelle H. Ries gives us "Spring Fancies in Fabrics"; and Regis Lavery discusses "The Importance of Windows."

The insistent call of the garden must also be heeded: Frank Swinnerton, well known essayist, whimsically tries to establish "Why Gardeners are Gloomy": you may not agree with him! "Edgings for Garden Paths and Beds" is Fletcher Steele's contribution to April—and naturally is full of practical application. There are pictures of Daffodils, of California gardens, and of a garden in British Columbia; and, last but by no means least, S. Stillman Berry will tell about the first blooming of the rare Iris treasure of the Himalayas, I. wattii.

DOUBLEDAY, PAGE & COMPANY, Garden City, N. Y.

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World's Work
Garden & Home Builder
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Short Stories
Educational Review
Le Petit Journal
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Dahlia Enthusiasm is Contagious

Every one of my 37 years in business has seen it spread with greater rapidity. There simply is no stopping it now! It affects both, men and women alike—something that can be claimed for few flowers. The ladies are taken by its graceful and greatly varied forms, extremely artistic shades. The men, the Dahlia impresses with its size and charming inconsistency. So, I am here offering 2 collections which, I am sure, will please everybody.

California Enchantress
$1.00 each

The Ladies Will Like:—

6 Wonderful Hybrid Cactus Dahlias

(*All 6 to 8 inches in Diameter*)

California Enchantress	$ 1.00	Mrs. C. B. Benedict	$ 5.00
La Favorita	1.00	Mrs. Ethel F. T. Smith	1.00
Margaret E. Millis	2.00	Washington City	1.00

Catalog Value—Total $11.00

Collection, 6 strong tubers, for $10.00 prepaid

To Male Dahlia Enthusiasts, I recommend:—

24 of the Best Large-Flowering Dahlias

(*All 8 to 10 inches in Diameter*)

Bonnie Brae	$ 1.00	Catherine Wilcox	$ 1.50
Eleanor Grant	2.00	Elizabeth Slocombe	1.00
Geo. H. Carr	1.00	Gloriana	1.00
Jane Selby	1.00	Judge Alton Parker	1.00
Judge Marean	2.00	Junior	2.00
Maid of the Mist	3.00	Millionaire	1.00
Mrs. Carl Salbach	1.00	Mrs. I. de ver Warner	2.00
Mrs. Edith Hayward	5.00	N. C. 4	1.00
Pride of Wayne	2.00	Paul Michael	2.00
Rosa Nell	1.00	Snowdrift	1.00
The Bashful Giant	2.00	The Emperor	2.00
The Grizzly	1.00	Wm. H. Slocombe	2.00

Catalog Value—Total $39.50

Collection, 24 strong tubers, for $30.00 prepaid

Combination Offer: { ***Both of above Collections, a total of 30 tubers, for $35.00 prepaid, together with an extra choice root of a novelty, with my compliments.***

Do You Know That I Grow Acres of Gladioli?

Here are a few of my large flowering leaders at, you will admit, most attractive prices:—

25 bulbs each, of the following varieties:

25 Beatrice May—ivory yellow	$ 4.00	25 Gretchen Zang—rosy salmon	2.00
25 Empress of India—dark red	3.00	25 Miss Shirley Shattuck—yellow	5.00

100 Bulbs, Catalog Value $14.00

Entire Collection for only $10.00, prepaid

100 Bulbs each as follows:

100 Baron Joseph Hulot—blue	$ 7.50	100 Lily White—white	6.00
100 Herada—mauve	12.00	100 Mrs. Frank Pendleton—salmon-pink	7.00
100 Le Marechal Foch—pink	7.00		

500 Bulbs, Catalog Value $39.50

Entire Collection for only $30.00, prepaid

Catalog Gladly Mailed Free

You'll like its frank and open tone, its key to classification and culture directions. It brings to your door the latest Dahlia lore, besides offering many choice Gladioli, Iris, Peonies and other Hardy Flowers. When ordering please mention G. & H. B.

The Dahlia King

J. K. ALEXANDER

World's Largest Dahlia Grower

27-29 Central St., East Bridgewater, Mass.

GOOD ROSES

Our new catalogue is ready

NOTHING but "Good Roses"—Old and New, conveniently arranged under colors; truthful descriptions devoid of exaggerations,—32 beauties illustrated in colors (some never before seen in America).

A book that will solve all your difficulties in selecting, ordering and planting. Our entire attention is devoted year in, year out, to growing:—

"Quality Roses in Quantity"

THEY ARE HERE—READY FOR YOUR GARDEN

Send for catalogue today

The ROSE FARM

(Box G,) PURCHASE, near RYE LAKE
WHITE PLAINS, N. Y.

Announcing MOON'S GARDEN BOOK

160th Anniversary Edition

Moon's Garden Book is an encyclopaedia of garden information. In planning your garden and in preparing your order, you will find it a time and labor saver because of the wealth of information it contains in pictures and text.

Besides the popular and indispensable old favorites among plants, you will find many new and uncommon kinds that will add to the beauty and interest of your garden.

This Reference Book is Free east of the Mississippi and north of Georgia. Just mail a postal, asking us to send you the "Garden Book."

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THE WM. H. MOON CO.

MORRISVILLE PENNSYLVANIA

which is 1 mile from Trenton, N.J.

HARDY GARDEN LILIES

Auratum

Batemanniae

Regale (myriophyllum)

Elegans (Leonard Joerg)

Hansonii

Davuricum

Speciosum rubrum magnificum

MARSHALL'S "Jubilee Collection"

for Spring Planting

In this collection we have selected varieties that are suitable for early spring planting that (if cultural directions are followed carefully) will produce a succession of blooms from June until October, and if left alone should improve from year to year.
Three good flowering bulbs of each of the following handsome varieties.

3 Auratum	3 Batemanniae
3 Hansonii	3 Elegans, Leonard Joerg
3 Davuricum	3 Speciosum rubrum
3 Regale	3 Japonicum (Krameri)
3 Tigrinum	3 Longiflorum multiflorum

30 Bulbs at the catalogue value of $15.00

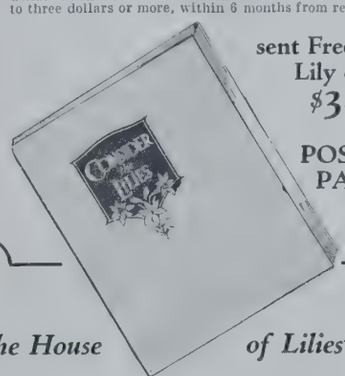
The above collection sent postpaid to any part of the United States for $12.00

We will also include in this special offer, our new LILY BOOK (value $1.00), which is the most comprehensive catalogue ever published on the Lily. It gives full cultural directions, with 65 true color plates of most of the varieties in commerce. This book will be mailed to you separately on receipt of cash for each "Jubilee Collection."

(*Above offer good until April 1st.*)

Our New Lily Book "Consider the Lilies"

This valuable book will be mailed post free to anyone desiring same for one dollar in money order, check or bill (no stamps requested). This will only partly pay the high cost of production of each book. Besides this, a credit slip will be sent with each book which will be good for one dollar when returned with an order for Lilies, amounting to three dollars or more, within 6 months from receipt of book.



sent Free with all Lily orders of $3.00 value or POST-PAID $1.

"The House of Lilies"

OUR 25TH ANNIVERSARY GENERAL CATALOGUE
112 Pages, Illustrated in Colors, Covering all Branches of Horticulture—Mailed free on Request.

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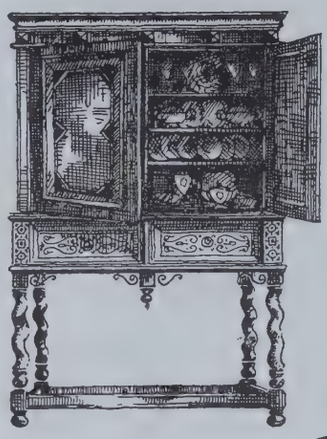
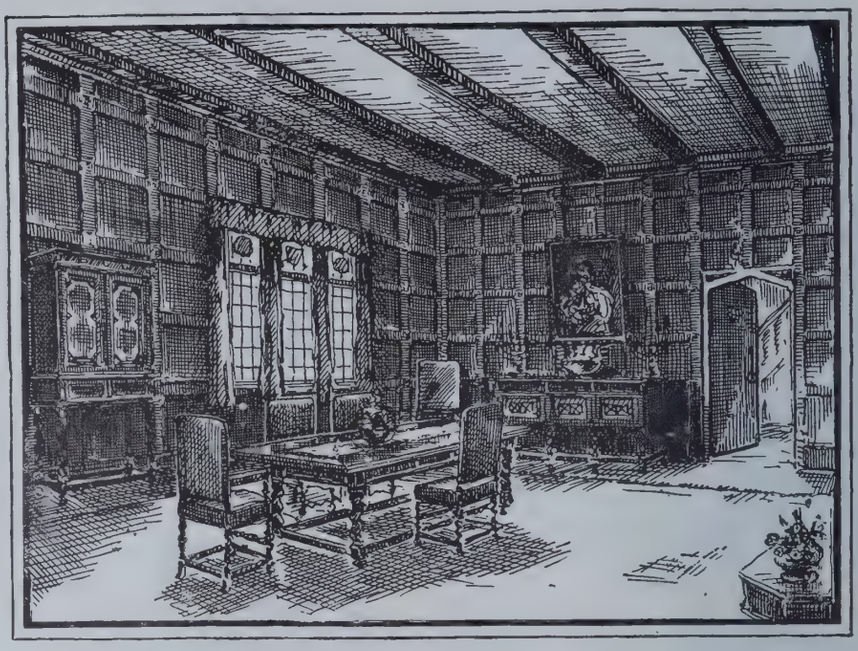
Catalogue of Rock & Alpine Plants, Golf Course Grasses & Accessories, Garden and Farm Implements. Special List of Named Lilacs.



Cabinet with convenient silver drawer.

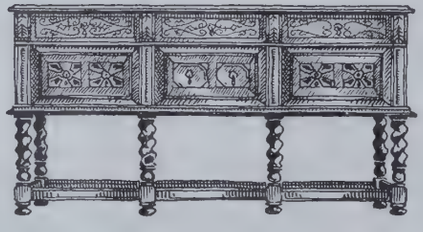


The ELIZABETHAN *MOTIF in your dining room*

Upholstered arm chair.

Draw leaf extension table.

Shaped front side table.



Sideboard with silver and linen drawers.

An interesting admixture of dignified formality and intimate charm is to be found in the picturesque Elizabethan motif.

This style of furniture is particularly applicable to the Dining Room in which it creates an air of gracious hospitality and forms a distinguished background for smart entertainment.

The pieces in this group may be purchased singly or as an ensemble at relatively moderate prices.

W. & J. SLOANE

FIFTH AVENUE AT FORTY-SEVENTH STREET
NEW YORK

San Francisco Washington

GARDEN & HOME BUILDER

NEWS AND COMMENT

A Gladiolus Time Table

A flowering time table for the Gladiolus is Dr. McLean's contribution to our next issue. This subject of flowering dates has raised a lot of discussion among "Glad" fans, and has caused much perplexity. From the very nature of the plant, the Gladiolus ought to be an easy one to bloom on time. But one man claims that he has flowered Elizabeth Tabor in 45 days (which would make it *very* early). On that recommendation, several others try it—and find it no earlier than several other varieties; 75 to 80 days from planting to bloom. This is just an instance of what has happened repeatedly. A number of growers do successfully time their blooms for exhibitions. Then why are there these wide differences in blooming? From study of a large number of blooming records, Dr. McLean found what seems to be a perfectly good system for general application and one which so far as we know has not been explained before in detail. To be able to plan for flowers just when we want them is certainly worth while.

Curious Facts about Cuttings

Perhaps it is miracle enough for some of us that if we take a small piece of growing wood of a plant, stick it in soil or sand, give it the necessary warmth and moisture, it will in due time develop roots from the buried end, produce new leaves from the upper nodes and become a new, independent plant. And yet, in modern language, "You ain't seen nuthin' yet!" For observe: If you take a growing cane of, say, American Pillar Rose, or Weigela, and cut it into half a dozen three inch pieces—all potential cuttings and future plants, you would think—and treat them exactly alike, one particular section will take root and start into growth days and perhaps weeks ahead of the others. It may be the third from the tip, it may be the fifth; but one will lead the others, some of which may never follow suit. Why? What is the determining factor?

Again, if you make a series of quite long cuttings—two feet or more—of several different species of woody plant and insert them all two feet deep in moist sand, where will the roots appear? Well, it depends. In the case of Rhodotypus and Weigela, at the very bottom end of the cuttings; in the case of Philadelphus, at various points along the entire length of the cane but especially about six inches below the surface; in the case of Lonicera, at the lower end and, less vigorously, all the way up. Why these different habits of apparently similar cuttings under identical conditions?

Yet again, if cuttings of young, tender shoots are made from Dorothy Perkins and American Pillar Roses respectively, each with a bit of old wood adhering—whether merely a tiny "heel" or an inch-long piece of old cane—the Perkins cuttings will promptly develop roots (if the heat and humidity are sufficient), but those of American Pillar will not. If, however, the Pillar cuttings are taken without any attached fragment of old wood they will root as quickly and as vigorously as did the others of Dorothy Perkins. What hidden influence is contained in those minute fragments of last year's tissue?

Such are some of the strange, tantalizing discoveries recently reported from the Boyce Thompson Institute for Plant Research by Dr. P. W. Zimmerman who is specializing in the study of root growth problems. Of course, to him as a scientist, they are but the foundation stones in an edifice of investigation that will be carried forward until the secrets are disclosed. To the rest of us, who perforce must wait upon his efforts for the answer, they are in themselves mysteries of deep interest, and not alone in themselves, but also in their indication of how vastly much there is in the field of plant life that we don't know about.

The Spring Flower Shows

Fancy six really important spring flower shows this year! In order of opening they occur as follows: Chicago (March 7 to 12) in the Sherman Hotel, and here the local garden clubs will coöperate with the trade organizations in a united effort that will rewaken the energies that have long lain quiet; Detroit (March 12 to 20) where the Eighth National Flower Show under the direction of the Society of American Florists visits, and on this occasion for the first time the annual convention of the great S. A. F. itself will meet during the show period. The New York International (March 21 to 26) at the Grand Central Palace is the fourteenth of the series and has the coöperation of the Horticultural Society of New York, the New York Florists Club, and the Garden Club of America. An entirely new scheme of lay-out, largely due to Mr. W. Delano, has been adopted, and a few quite new features are promised. At Philadelphia (March 22 to 26) the Pennsylvania Horticultural Society holds its show. The Cleveland Flower Show (March 26 to April 2) in the great Auditorium is the third in the series, counting the National that was the inspiration. At Boston (March 30 to April 3) in Horticultural Hall the New England gardeners and growers hold their big event. What a month!

The Helping Hand

From the first number of this publication (when it was the plain Garden Magazine twenty-two years ago) we have taken some pains to hold out the helping hand to the beginning gardener, and in its various forms during all these years the monthly "Reminder" has always been the work of those who had the knowledge of experience. At this time we feel particularly gratified in having this essential department in the hands of Mr. T. A. Weston, a professional gardener by training whose business hours are now spent in a city office. He is now an amateur gardener by avocation, and gardens in his leisure hours just like so many of our readers. Hence the reality of his message. Mr. Weston is the discoverer of Jersey Gem Viola, has also published a handy little volume on "Bulb Growing."

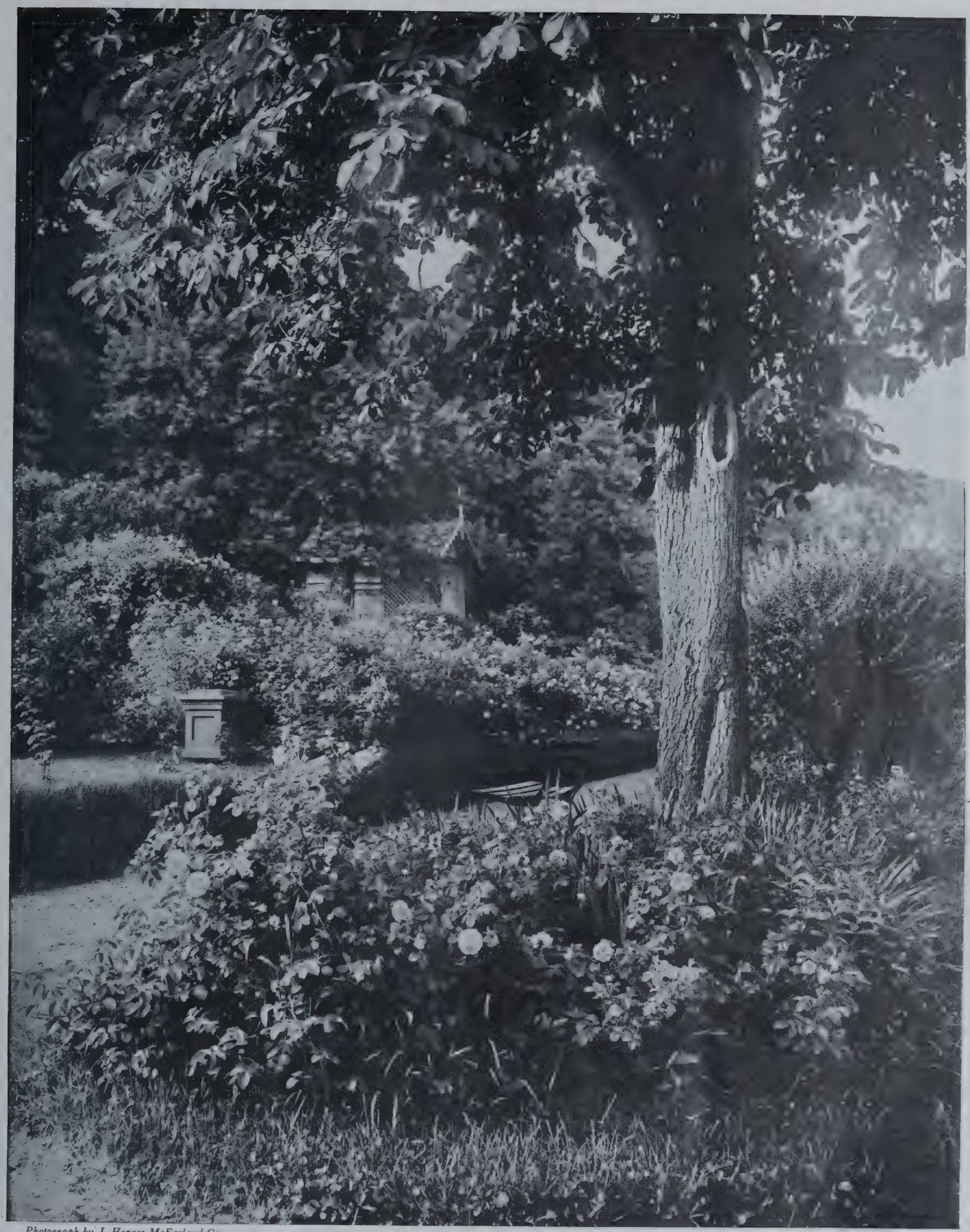
Garden Books Old and New

Visitors to New York during the coming six months will be repaid for a visit to the Public Library where an exhibition of selected garden books will be on view beginning March 21st. The Morgan library is lending some early manuscripts preceding the famed herbals—one is a manuscript of Pliny. The selected list comprises 400 titles and has been compiled by a committee of the Garden Club of America, the Horticultural Society, and the New York Public Library. It will be the largest exhibition of purely garden literature ever attempted.

Photograph by Tebbs & Knell

ROSES IN TENNESSEE

After all is there any flowering vine for the drapery of a garden arch more beauteous than a Climbing Rose? It has been loved alike for luxurious abandon of growth, bright color in the bloom and often "for that sweet odour that doth in it live"



Photograph by J. Horace McFarland Co.

AN OLD-TIME ROSE GARDEN

At the old Van Cortland home on the Croton River, N.Y., may still be seen remnants of one of our oldest gardens. Here are thriving bushes of the Centifolia varieties, Moss, Provens, etc., growing in an old-fashioned environment with edged walks, etc. *(See also page 34 of this issue for an account of very old Rose varieties)*

Photograph by Tebbs & Knell

A SUMMER HOME IN THE SOUTH

Native materials have here been used in simple and effective fashion, stone and log serve to tie the house to its surroundings. Porch uprights repeat in minor note the upright sweep of near-by trunks and rough masonry steps seem to emerge naturally from the hillside. An informal foundation planting obliterates ugly seams and the pansy bed keeps up a constant supply of color. Home of Mr. Theodore Swann, Birmingham, Alabama; William H. Kessler, Landscape Architect

An ounce of forethought certainly pays
when it comes to building for convenience

Summer homes by hill and sea

BENJAMIN FRANKLIN BETTS

Sketches by the author, and photographs by Philip B. Wallace, Eddy's Studio

FITTING THE SITE

Nature so artfully takes care of color, mass and changes in terraine that man is often taxed to keep his creations from becoming a discordant note in a tranquil setting. Hence the site assumes importance in connection with the design of the summer cottage or cabin just as it does in the planning of larger and more pretentious structures. For instance, at the seashore where the sunshine is plentiful to overflowing, wide overhanging eaves form a desirable protection, but in the forest where the sun with difficulty filters through the thick foliage of the trees, eaves of minimum projection will prove advantageous. The choice of building materials is also affected by the setting. From the standpoint of appearance and cost, the natural and logical procedure is to make use of local materials—stone in a locality where stone is plentiful, wood where timber predominates, stucco where sand is abundant. It is also a fact that many materials durable in their native environment, disintegrate more or less rapidly when transported to localities where climatic conditions are unfavorable.

There are also other practical considerations. Does the site possess natural drainage or will it be necessary to do sufficient grading to shed the water? Will the cottage be built on the top of a hill, on a mountain side, on a flat sandy beach, or in a hollow? While a cottage may be designed primarily for summer use it must be built to survive the rigors of winter. Foundations should be carried below the frost line; roof and walls must be sufficiently strong to withstand the weight of the snow; the framework must be properly braced to withstand the strain of high winds. To make sure that the foundations supporting the house are of proper size and character, it must be determined whether the site is rock, rock and earth, clay or sand—all of these require different treatment. If one is doubtful, play safe and by all means build the foundation, especially footings, larger than apparently necessary. Few people realize the extent to which faulty foundations are the direct cause of cracks in walls and ceilings, walls and floors thrown out of alignment, and doors and windows that stick and bind.

FROM THE GROUND UP

Since the summer cottage rarely, if ever, requires a cellar or basement, one of several different types of foundation may be decided upon. Locust posts, set on a level footing of concrete or large flat stones to support the framework, make no doubt the simplest and least expensive foundation for a wood-framed cottage. A heavy coating of creosote will prolong the life of the posts and will not add very much to the cost. A similar method is to use masonry piers built of stone, brick, concrete blocks, or concrete filled in between board forms; the use and size of footings under the piers depending upon the weight supported by the piers, size of piers, and character of the soil.

A continuous masonry wall makes a better but more expensive foundation. The wall should be started below frost level and extend to the underside of the first floor joists. For wood-framed cottages the foundation wall, if of stone, will be about 18 inches thick for convenience in laying the wall. If built of concrete blocks or concrete poured between board forms, a thickness of 12 inches will probably be required. For small houses built of masonry, the foundation walls may, in general, be the same thickness as the superstructure walls. Where the soil is firm and solid, a saving in cost of building the foundation can usually be effected by digging a trench of the desired depth and width, filling this with concrete and then building the wall from grade to the floor joists of stone or of concrete between forms. Where continuous foundation walls are built, openings should be left in opposite walls to ventilate the space formed between the ground and the floor construction. Cover these openings with copper fly screening to exclude insects, and where there is danger of small wild animals tearing out the screens, a further protection of heavy galvanized wire of about $\frac{1}{2}$ inch mesh should also be used.

THE OUTSIDE OF THE WALL

In the building of the exterior walls of the cottage or cabin there are two general types of construction—wood or masonry. Included in the wood type are log houses and those framed of wooden studs. In masonry there is the choice of stone, brick, hollow tile, or concrete.

While the uninitiated assume, and quite naturally so, that cabins built of logs are relatively inexpensive, the opposite is usually the case. Log houses, however, are ideal as respects suitability to a forest environment. The limitations imposed by the length of available timber must be recognized and walls correspondingly limited in length. The logs may properly be used in one of several ways. The bark may be left on, and the logs left in their natural form, or the upper and undersides may be squared off to a flat surface, or the logs may be hewn square. Log construction requires the filling of the chinks or space between the individual logs with mortar to make a weather-tight wall and the notching of all logs at wall intersections. Wood stud construction is usually less expensive than log because of the saving in timber and labor. This construction offers many possibilites to secure practical and architecturally good results. Studs are light wooden members, usually about 2″ x 4″ in cross section set vertically about 16 inches on center. These are commonly covered on the outside with wood sheathing boards or sheets of fibre board now on the market, and an outside protective covering of siding, shingles or stucco. Where climatic conditions permit, a cheap form of construction is to omit the sheathing and nail the siding directly on the studs. Wide beveled siding ordinarily appears to better advantage than narrow widths and while it is usually painted and laid with the smooth side out, a very good effect for the summer camp can be obtained by laying the rough side out and staining the surface a weathered brown or gray. Rough boards laid with overlapping edges and stained or left to weather also make an appropriate covering for the walls of the cabin.

Shingles will cost more than siding, due to the added labor involved in laying them. Shingles come in the natural wood that can be left to weather or they can be stained on the job, preferably before they are placed on the wall. Factory stained shingles are also obtainable. Hand-rived cypress shingles produce an effect so pleasing that the slight additional cost seems warranted. If shingles are used it is recommended that wood sheathing also be used to secure a proper backing and nailing surface.

In the proper locality, applied to a house of suitable type, stucco may well be selected. It requires a foundation built to prevent settlement; a frame properly braced to prevent vibration; wooden construction members framed to reduce shrinkage; a suitable backing; and stucco materials properly mixed and applied. Flexible as to its handling and susceptible to numerous surface treatments stucco is often highly desirable as a protective exterior wall covering.

PLANNING FOR THE FINISH

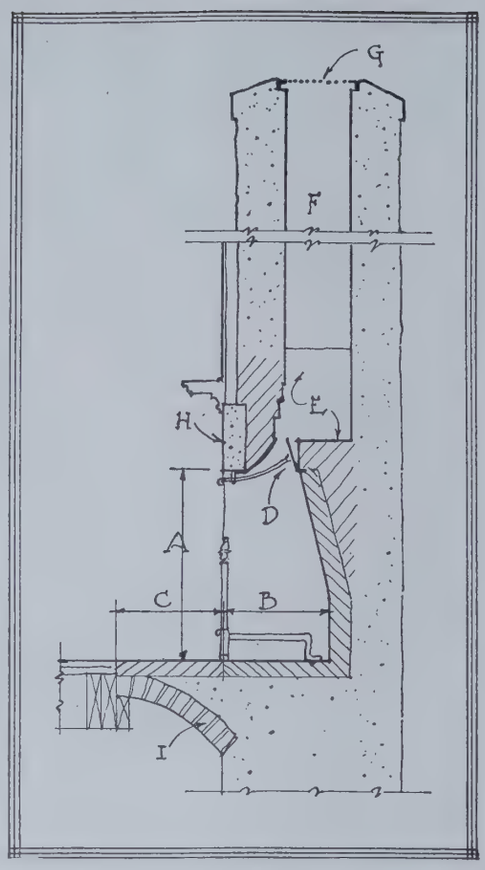
While the inside walls may be finished with wall-board nailed to the studs, or lath and plaster, there are other interesting possibilities for the interior treatment

of cottages and cabins. Interior wall coverings have two functions—a finished surface and additional protection against the cold of winter or the heat of summer. Where the climate is favorable, construction costs can be materially reduced by omitting this covering and simply exposing wall studs and outside sheathing. If this is to be done, it should be planned for in advance in order to secure a suitable arrangement of studs. Carpenters ordinarily first set the studs approximately 16 inches on center without relation to the location of door and window openings. The studs are later cut out for the openings or filled in as conditions require. If the studs are covered, their arrangement as respects appearance does not matter, but where they are exposed to view they should be set with relation to door and window openings and evenly spaced between these openings. If the natural color of the wood is objectionable, paint or stain will correct this. Wide pine boards set vertically and finished with wax or stained a light tone also makes a suitable interior wall.

Wallboards have the advantage of being obtainable in large sheets that are easily and quickly applied. Several of these boards have a pleasing surface texture and color that permit their use without further surface treatment or, if desired, they can be stenciled or painted. If one tires of them in this dress, the joints can be filled with a preparation made for the purpose and the wall and ceiling surfaces papered, or a textural paint can be used that will produce an effect similar to a plaster surface.

The three wall sections on opposite page show some of the materials it is possible to use with frame construction.

(A) Wood post foundation supporting the sill that carries the wall studs and floor joists. Wide beveled siding nailed directly on the outside of the studs and wall board on the inside.



A FIREPLACE

For details see page 72

(B) Masonry pier foundation supporting the superstructure. Studs are covered on the outside with wood sheathing or fibre board sheathing and wide, rough, overlapping boards. Inside of studs covered with lath and plaster.

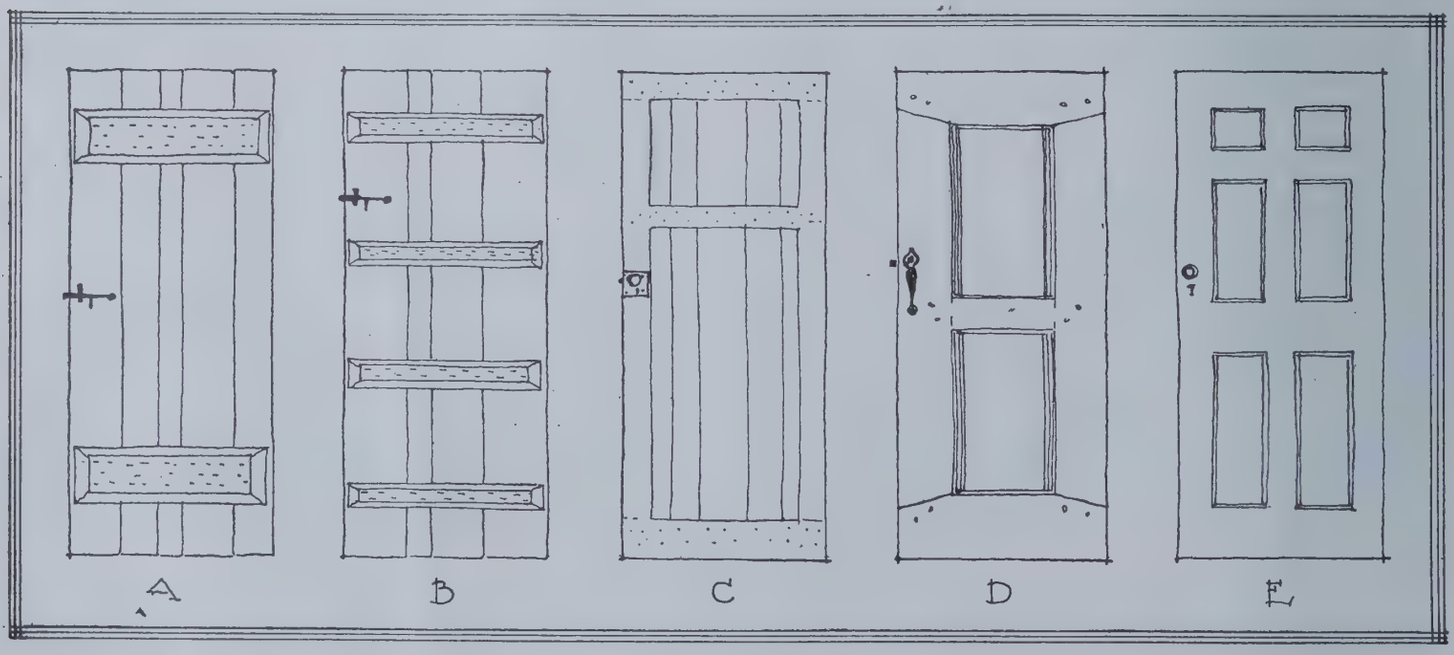
(C) Continuous masonry foundation wall. Outside of studs covered with sheathing, waterproof building paper, lath and stucco. The studs and back of sheathing are exposed on the inside.

FOR EASE UNDERFOOT

The least expensive floor is of ordinary pine board, tongued and grooved and blind nailed through the tongue. The width of the boards may be any stock size from approximately 2 inches to about 10 inches. Wide boards are to-day looked upon with favor by many people and are particularly appropriate when used in rooms possessing more or less Early American or English character. While white pine is a soft wood and at present seldom selected as a flooring material, the No. 1 common grade possessing tight knots is effective and will wear well for many years. Widths 6 inches or wider should be surface nailed in addition to blind nailing. Galvanized boat nails having large heads are excellent for this purpose. Comb, edge grain, or rift sawn yellow pine, as it is variously termed, is a better wearing flooring material and reasonable in cost. Since the grain is vertical it will not splinter. Flat grain yellow pine boards are less expensive but more apt to splinter. If the appropriation permits of a more expensive flooring material there is a choice of oak, birch, beech or any of the other woods used in the town house. A satisfactory method of finishing most of these floors is to apply a coat of stain as a base color and two coats of shellac as a foundation for waxing. Linoleum makes a very satisfactory floor when correctly laid. It possesses the qualities of softness under foot, quietness and ease in cleaning. The wide range of colors and patterns in which this material is obtainable allows considerable latitude in its use throughout the entire house.

SIMPLE TRIM IS BEST

Trim around the doors and windows should be simple in form. If the rooms are small, use narrow trim with a minimum amount of moulding. If stock trim, carried by the local mill, is to be used, it is advisable to ascertain what patterns are available



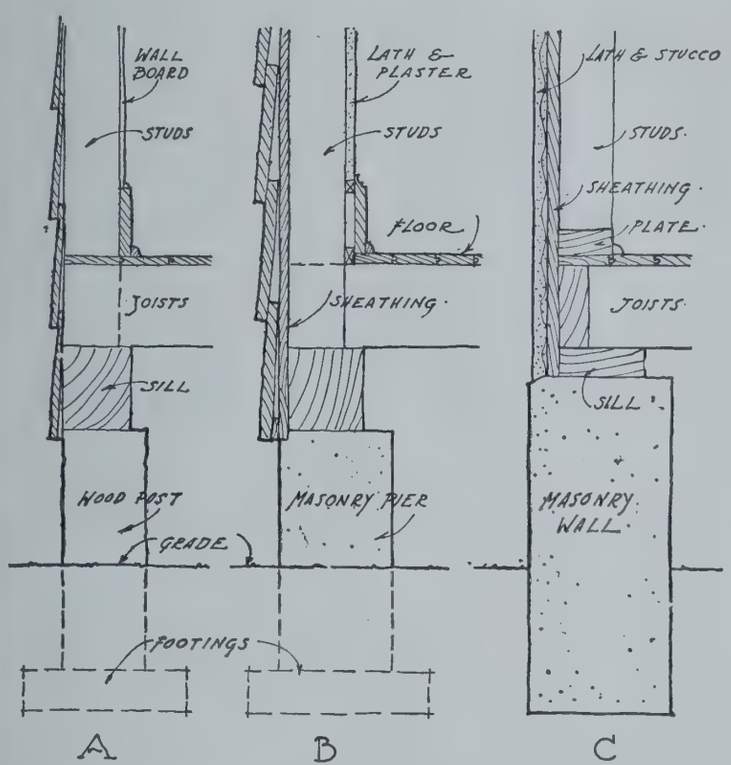
TYPES OF DOORS

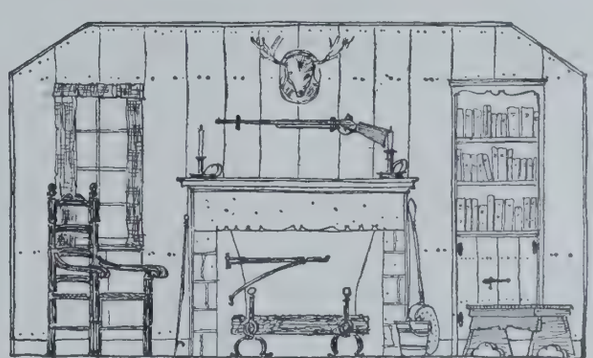
Described in detail on page 27

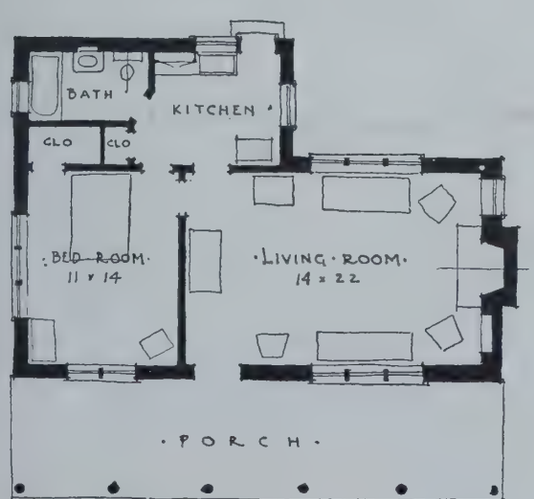
The Architect's Description of the Plans

Herewith are a plan and two exterior views of a simple summer cabin that contains all the requirements for comfortable living. The living-room can be used as a second bedroom if furnished with a cot or day-bed. Pump, engine and pressure tank for house water supply can be located in the boat house or a shed can be added to the house. If no mechanical apparatus furnishes the cabin with running water, the bathroom can be eliminated entirely or enlarged for use as a bedroom. Kitchen, living-room and porch answer all requirements for dining space. Log construction is indicated on the sketches but properly handled, other types may be advantageously used.

Below is the elevation of the fireplace end of the living-room. The fireplace facing is of stone. The interior walls are ceiled with wide pine boards set vertically and finished with beeswax. Wallboard nailed to the collar beam of the roof rafters forms the ceiling. Floor boards are eight inches wide surface nailed to the joists. Doors are made of boards of variable width, nailed to battens. Even a simple inexpensive summer cottage or cabin need not be unattractive. For description of wall sections at left see preceding page.







The log cabin brings with it the out-of-doors spirit. Above the fireplace a log serves the purpose of a shelf, and the unique "chandelier" is in accord with its surroundings. Camps abound in outlets for individuality, only limited by ingenuity

and select the simplest. A type of door should be selected that conforms to the general character of the cottage. For informality, types A, B, C or D are suitable (see sketches page 24). Type E, a more formal style, is based upon Colonial precedent. Type A and B are batten doors that can be made on the job using boards of variable width. Wrought-iron nails that clinch easily should be used. A ledged door is shown at C. This door is made in a manner similar to the batten door, using boards of variable width with strips nailed to the top, bottom and sides. Intermediate horizontal strips or diagonal braces can be introduced as desired. Door D is made with wide stiles and rails, moulded and panelled. Batten doors require wrought-iron latch sets or rim locks. Mortise locks may be used on paralleled doors if desired.

Since natural ventilation is desirable, especially during the summer season, windows should be reasonably large and arranged to secure cross drafts, wherever possible. Casement windows have the advantage of permitting the maximum area of opening and when the sash swing out it is not difficult to make them weathertight. Sash that swing in will in all probability allow rain to enter unless special precautions are taken. The double-hung or counterbalanced window, while thoroughly practical, permits the use of only one-half of the area of the opening for ventilation.

ABOVE *The chinks between the logs are filled with mortar to keep out the weather. Hand split shingles are used for the roof*

LEFT *The effective use of local material is clearly illustrated by this cabin built of logs cleared from the site*

BELOW *A summer camp simple but interesting in mass and composition that harmonizes with its surroundings*

THE TOP OF THE CABIN

Keep the roof lines simple as a matter of appearance and economy and adopt a roof covering that is in harmony with the other elements of the exterior and the natural surroundings. Roll roofing is the least expensive in first cost. Wood or asphalt shingles are probably next in cost with asbestos, slate and tile following in approximate order of cost. Metal roofing is serviceable

Continued on page 72

Less than $4000—
fits both mountainside and sea

A camp you can build anywhere

HAROLD BUTTERFIELD

Specially designed for Garden & Home Builder—
Detailed plans and specifications available upon application to the Editors

THE BALM OF SOLITUDE

Who, at one time or another, has not yearned for a modest shack snuggling in some mountain pass or nestling by a quiet cove of the summer sea? This yearning must grow stronger with those of us who are wearying of our boasted civilization's onward push and who find ourselves flung about in the maelstrom of a mighty city. A few hearts cry out for the balm of solitude. For these chosen few we have designed a modest camp, and some drawings explaining it are spread out on these pages.

Alas, first consideration must be of cost. Log cabins by fashionable lakes may run to $100,000 with all the conveniences of a Newport villa and, strange to say, they call them camps. But ours is to be a real camp, yet comfortable and cozy with at least as many conveniences as our forebears, who conquered the wilderness, could boast of. It would be quite impossible to give an exact sum. The cost will vary greatly with the location, distance from mill and labor being determining factors. However, we have put two limits on the amount that should be expended and we can safely say that somewhere between $2000 and $4000 would be fair. In designing and preparing a typical specification we have permitted of great leeway in the choice of material and construction so that the camp could be built anywhere in this fair land of ours and yet allow the builder the privilege of cutting the cost to the bone while keeping all the essentials, or splurging a bit even to the extent of having a bathroom. But then we should be getting out of the camp class into the bungalow "genre" and this would never do.

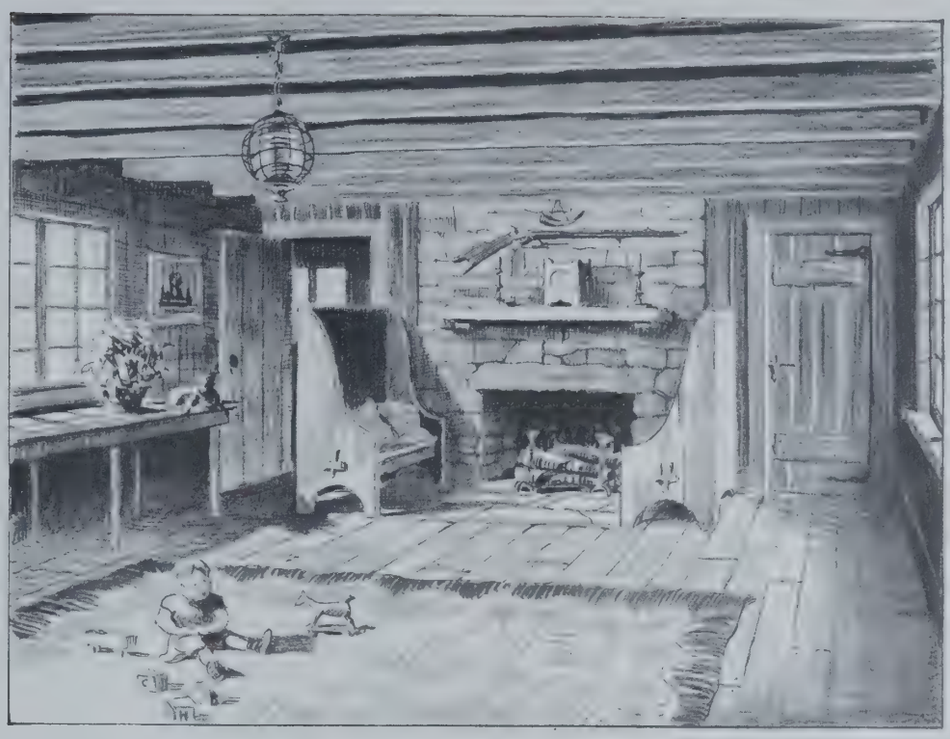
Now let us get down to brass tacks and see what our scheme offers. We'll start with the plan. The living-room is the big feature. In it our time is spent when we cannot go out and good generous dimensions are laid down. Here we may eat, dance, doze by the fire or "siesta" on the couch. A feature we fancy rather useful is the arrangement of the two beams from which hammocks are slung so that any week-end party with a jolly crowd of bachelors may be accommodated. The bedrooms could be given up to the ladies and the men bunk or hammock in the big room. Along the walls should be plenty of shelves for books, guns, fishing tackle and all manner of holiday odds and ends. Three openings on each side let in the ozone and the rippling sunshine while the big fireplace capable of taking cord-wood lengths and flanked by two or three settles

or seats, beckons when the evenings are chilly. A store room for linen, blankets and the like is indispensable. If it is wished to keep these things over until the next season, make the storeroom vermin proof. This can be done in two ways. If the entire room, floor, walls, ceiling and inside of door and shutter is tin-clad, all vermin will be held back. If just the rat, that persona non grata with linen, is feared, a fine mesh galvanized chicken wire will do the trick providing the meshes are small enough. This netting is tacked with plenty of staples to all parts of the room as specified for tin-clad.

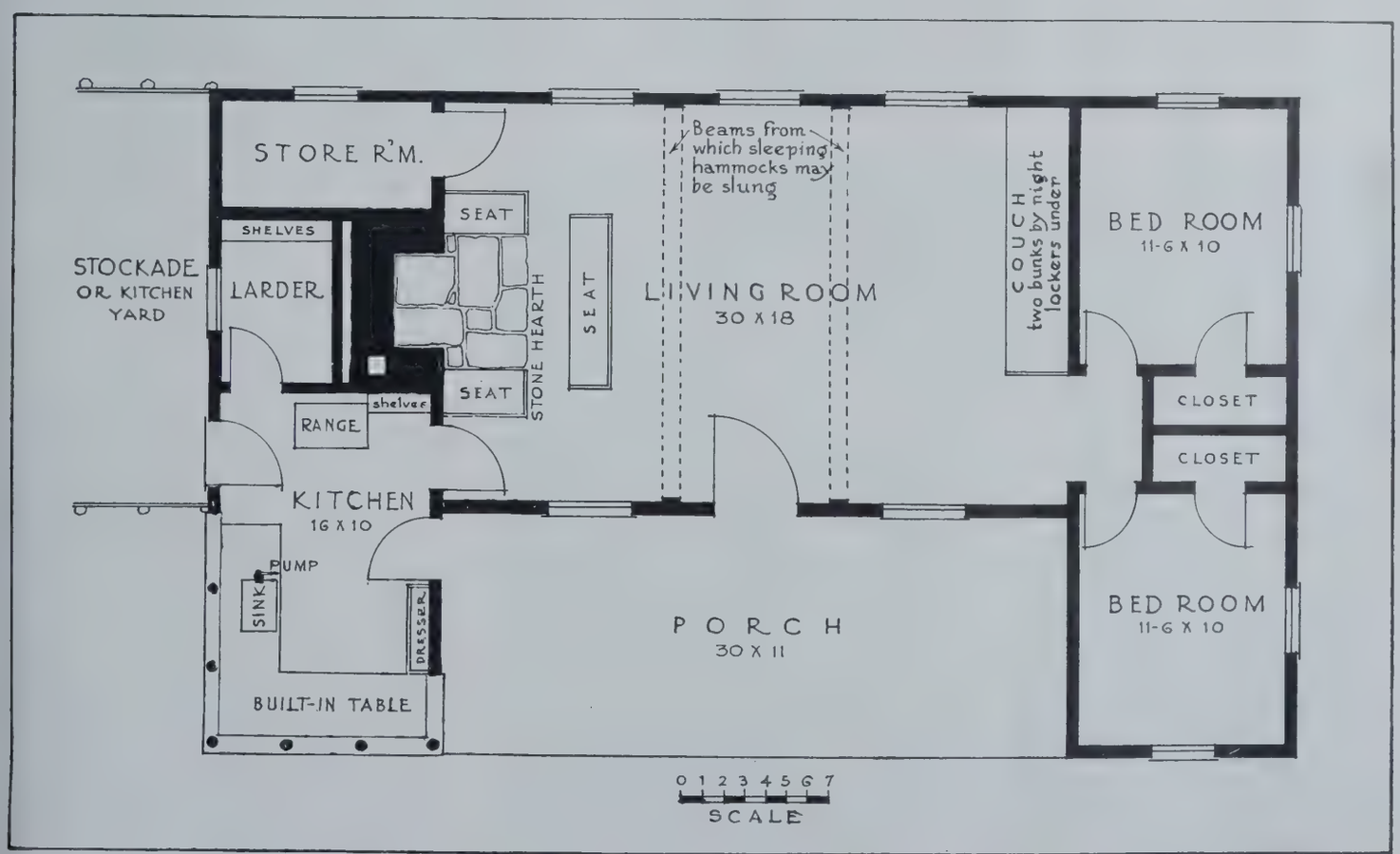
THE PRIZE ROOM

When we enter the kitchen we are coming to our prize room. At least it seems so to a mere man, but to one at any rate who has done quite a bit of cooking under rough conditions. In the first place it is almost an outdoor room. On two and a half sides it is open to the air from the height of the table to the ceiling. But any or all sides may be closed in a minute by hinged doors or sash so arranged that they can be pulled up to lie flat against the ceiling. The drawing of the exterior shows them partly down to give an idea of the scheme. Small pulleys in the ceiling with cleats on the posts, do the trick. The built-in table has underneath all sorts of compact compartments and storage space. Those who have knocked around in small boats will appreciate this. The range is set away from the draft and should be a wood burning one. Anyone who has not smelled griddle cakes being made over a wood fire has missed one of life's delights! Of course, you may have an oil burner but this doesn't seem campy.

Continued on page 82



One end of the finished living-room, showing the attractive rough stone fireplace, flanked by simply constructed settles (see plan below). An interesting feature of the interior is the ceiling treatment with exposed beams from which sleeping hammocks may be slung to accommodate extra guests



Planned to provide abundance of outdoor living, this camp nevertheless can be securely closed against storm and cold, and the kitchen, which in pleasant weather is an almost out-of-door work room, is provided with hinged doors and windows to enclose it when desired. The living-room is the heart of the place, and the open porch is really an extension of it

Where the three C's—comfort, cleanliness and convenience—reign supreme

Outfitting the camp, cottage or cabin

ELLEN D. WANGNER

Photographs by Mattie Edwards Hewitt, John Wallace Gillies, and by courtesy of Hammacher Schlemmer & Co., Fain Mfg. Co., Wasmuth-Endicott Co., E. F. Hodgson Co.

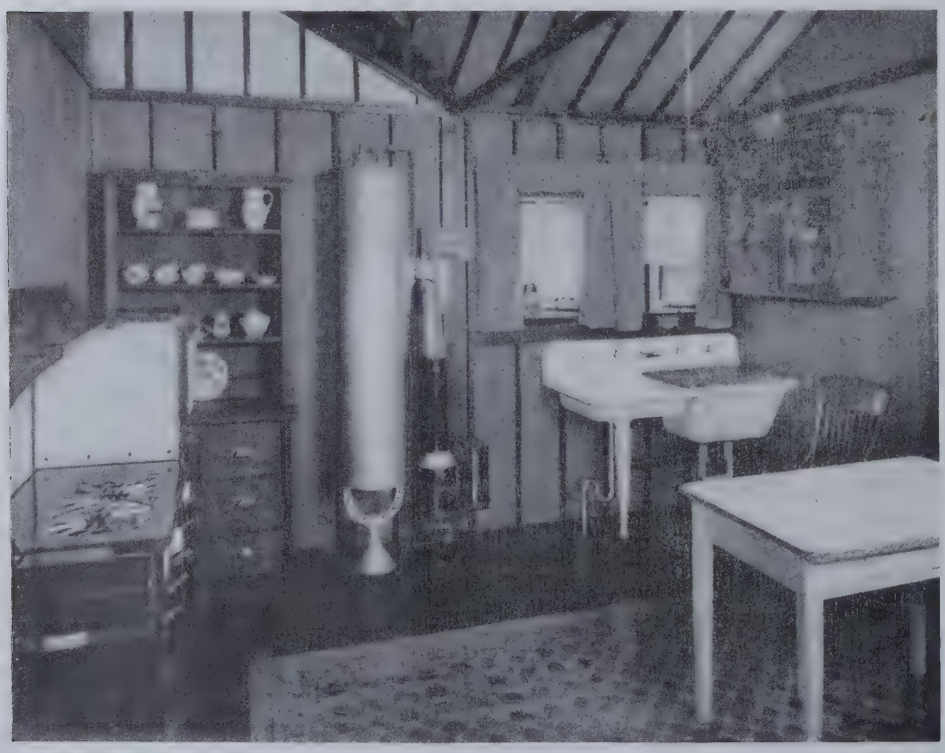
MAN MUST PLAY

Into the home life around the simplest hearthstone of to-day has crept a change that can only be measured and understood by comparing this modern home with that of the average family of, say, forty years ago. Then life had few complexities; it did not press and drive as does that of to-day. Families "stayed put," as it were—they lived in their homes the year round except for an occasional trip of great import. To-day we are migratory individuals, necessarily so, for we realize that into our strenuous lives must be brought the health-giving phases of change and play as a relief from a strain earlier generations did not know. Science has at last taught us its lesson: man must play if he is to bear up under the rush of the modern business and social world.

The average income, therefore, to-day must cover a home, a camp, a shack or even a tent somewhere, at seaside, in mountain or country. Whether this can mean only a week, a month or an entire season, the harassed, driven family or individual looks upon it and to it as the breathing place where, for a time at least, they can go back to simplicity of living. Whether this lodge in our particular wilderness is to be that place of our dreams, a real log cabin, or, failing that, a tent, a camp or small cottage in the country or at the shore, it must be remembered that if it is to give its fullest measure of rest and peace, it must be furnished as simply as possible with all but a few city home inhibitions and furnishings left behind. The summer cottage must spell freedom (not only change) from household cares and tyranny. Within its walls there must be a sense of relaxing mentally as well as physically. Yet to attain this, the camp must hold the three C's—comfort, convenience and cleanliness—these easily secured by a little wise thought and careful planning.

Tables and chairs that fold up and disappear behind closed doors in the wall make small houses more livable and cabins complete

Decorative and affording storage room as well as containing a whole breakfast nook are such cabinets that occupy a minimum of space



For the camp or summer cottage without gas, the kitchen may be made efficient and labor-saving if equipped with a modern oil stove with glass oven, an oil heater for the hot water tank, and a specially designed many-purpose sink

All this has been achieved in a small summer home not twenty-seven miles from a very large city. It is a most unpretentious type of cottage, its ground floor containing only a large living-room, kitchen and bath, with a screened-in veranda on three sides. This is divided, like all Gaul, into three parts: one for kitchen (holding a work table, for pleasant outdoor kitchen work), one to be used as an outdoor dining-room, the other for sleeping. The main room is open to the ridge pole with windows on three sides, the fourth containing a rough fieldstone fireplace with its chimney running up to the roof, a door

A real camp this, so well planned for comfort that even its costly furniture does not take away from its simplicity. Lennart Palmé, Architect

leading to the kitchen, another to the bathroom. Over the kitchen is a small room to be used as an extra bedroom in time of need, with a steep outdoor staircase leading to it from the porch. The walls of the whole house are of clapboards lined on the inside with brown tarpaper, the joists showing and stained the same shade of brown. Water for kitchen and bathroom is provided by a pump and storage tank. Set on the top of a hill tall Cedars and Lupines grow up to the very doorstep of this house where the grass, filled with wild Strawberries, is left uncut to sway and creep in the wind. The three C's are everywhere manifest, else the housewife would find that her housework and duties had merely changed character without relief from their burden. In this simple home where peace and rest seem to creep gently indoors on the sweet-scented wind, the furnishings were chosen carefully. In the living-room, the furniture is of rattan, willow, and hickory, the bare floor holding a few soft rush rugs, the windows curtained with gingham. The dining porch holds chairs and table of the simplest and least expensive material so that if the weather goes on a rampage, there is no sense of worry or loss.

The sleeping porch, divided into sections by porch shades, has cots with Indian blankets on them and small dressing tables built by the local carpenter. In the living-room, built-in cupboards and chests hold the family clothing, as well as the bed and table linen. Shelves along the wall near the door to the dining porch hold gay-colored dishes, which because of their quaint shape and coarse material were known as "the family crockery."

Outside of the cottage, at the edge of the hill where the sunsets can be watched over the valley, there are home-made rustic chairs with a table made of a large oblong slab of stone resting on four posts. Near-by stones and an iron grill enclose a circular spot where fires can be built in safety for corn roasts and the outdoor meal so often cooked and served there.

But even in such halcyon spots flies must be kept out, dishes and clothes must be washed, meals prepared, garbage and waste disposed of, verandas and windows screened, foods iced and kept pure and sweet—a state of things possible in the most remote cabin and without which we of this day cannot know comfort. If there be no electricity, with all its attendant comforts of iceless refrigerators, electric washers, stoves, etc., there are substitutes to lessen housework. A dish-washer, for example, can be had which needs only to have its rubber hose and soap box fastened on to a faucet, and the dishes, arranged in the wire basket, will be washed by the sprayed water and then can be left to dry in the basket. If there be no ice, the refrigerator may be covered

In the summer home, whether cabin or cottage, a fully equipped work bench and room are a necessity. If there be a garden it saves wear and tear on the whole household if there is a place for tools and a rule made that they be kept there

Where space is limited the living-room often must serve as dining-room as well, an arrangement pleasantly achieved in this small cottage where the drop-leaf table and benches make for comfortable dining or living beneath lanterns hung from logs

Fortunate indeed is the living-room that includes this built-in corner for dining, working, or resting. Its elevation above the main floor lends a sense of privacy, and the wide basement windows and concealed radiator spell comfort for either hot or cold days. Arranged by Margery Sill Wickware

with fleece-lined cloth and its contents be kept cold and fresh by evaporation of water on the cloth. The refrigerator, whether with or without ice, can be kept pure and sweet by means of a small little inexpensive device—a can that draws and keeps to itself all odors. Another convenience is a perforated steel vegetable bin with shelves for fruits and vegetables, which preserves them by permitting a free circulation of air about them.

Still another convenience is a closed steel cabinet which keeps fruit and vegetables fresh and clean behind its perforated steel door, and at the same time saves pantry space. And speaking of pantries, they are apt to be done away with entirely in the summer home where space is at such a premium and where the ready-built cupboards and cabinets are such space savers and simplify housework by saving steps and keeping foods and utensils free from dust. Most of these come in units that may be used separately or put together like a sectional bookcase. Some of them are built to contain a sink and drain board and still others have space for a small stove at one side.

The stove question is one easily solved in any event, the fireplace with its hooks and movable crane making camp-fire suppers most delightful, the fireless cooker and oil stove filling all other needs if electricity is not to be had. These modern 1 to 5 burner oil stoves with their glass ovens are safe and practicable, adequately answering every demand made on them as would their gas or electric sisters, while the small easily installed oil heater for the hot water tank has solved one of the most important of camp and cottage problems.

In any cabin or cottage no matter how simple the life of its occupants may be, it is not always convenient to have the living-room serve as dining-room as well; and, where space permits, a built-on or built-in dining nook adds much to the charm of the place. Usually, however, space is limited, and to meet this need there is the nook that "hides in the wall," or may be concealed in a decorative cabinet to be released for service at magic turn of switch or opening of a door. How much Aladdin missed, after all! Some of these fold-away rooms are really multi-purpose rooms than can be used for more than just dining. French doors are provided to make the small nook look like a built-in bookcase on the living-room side; opened, these doors reveal a tiny room that will release from its walls table and backless benches for four people. The opposite wall contains a hidden ironing board and when these are out of the way, a small fence will turn the nook into a play place for baby. Still other nooks either slide into the wall of any room or come in a cabinet to be placed wherever necessary. These have a decorative value, their benches having carved backs and ends. With most of these hide-away rooms, a service door can be placed in the back of the model permitting direct service from the kitchen, a step saver indeed. When not in use, these "rooms" slide easily into four

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A SHEAF

of articles on rose growing written by five great authorities

ON THIS AND THE NEXT FIVE PAGES

Photographs by J. Horace McFarland Co.

Luxurious bloom in a rose garden. The Climbers are the popular Tausendschon and Ghislaine de Feligonde. Different Hybrid-Perpetuals add color in variety

Common sense with Roses

G. A. STEVENS

OLD JOHN'S VILLAINY

Old John said he was a trained English gardener, and he asserted his divine right to that holy title by committing mayhem and murder upon the defenceless vegetation about our town. The countryside will bear the marks of Old John's pruning saw and lethal axe for years to come. As the magnitude of his villainy steadily grew, the enthusiasm with which the village received his early depredations soured. A sigh of relief went up at his sudden demise.

Twice did I have violent conflict with him. Once was when he pruned a fine Siberian Crab upon my father's place so savagely that fireblight seized upon the sappy suckers it desperately threw up, and killed the tree. The other time was when he insisted upon pruning a favorite patch of Roses and ruined them.

These Roses had been planted by the signal-man at a railroad crossing, and for years he tended them in the intervals when no trains clamored for the right of way. Time had been kind to them and the gardener's native innocence had permitted them to grow in majesty and glory. They were old, old-fashioned Roses; great clumps of sunny Harison's Yellow, noble bushes of dark and graceful L'Heritierana, Moss Roses pink and white, and many unidentified kinds.

Skilled in pruning Hybrid-Perpetuals for exhibition, a bush of which the fancier expected to produce only one or two perfect blooms for the show bench, Old John used the same drastic method on the great, arching shrubs whose beauty was their mass of flowers and which could never, in this world, produce an exhibition bloom. He slashed them to the ground with a brush scythe and killed the half of them. The other half recovered slowly, but there were no flowers that year and none of any consequence for several after that.

Now, Old John illustrates so well the difficulty with which beginning rose-growers have to contend: A maze of rules set up by well-intentioned busybodies who think that everything in life must fit into a law and schedule; complicated by the woozy traditions from abroad and from other parts of the country. Happy is the beginner who starts to grow Roses without the advice of a hide-bound expert, or without access to books of rules. He will have ever so much more fun doing the things that they say can't be done.

"What shall I do to have good roses?" asks the greenhorn.

"Well," say the experts by word of mouth and in their books, "you must get friable loam, clay, marl, and silver sand, you must operate a dairy for cow manure, you must dig your beds to bed-rock and blast them deeper if you can, lay miles of drains, buy a twenty-dollar pruning knife and make it pay dividends on the investment; you must hire a surveyor to lay out the beds and you must plant them with a square and compass. You must wall the garden from the wind and install a ventilating system; you must spray with this, you must feed with that, and you mustn't forget to bow three times whenever you look at the moon."

If this is too much for him, the budding rose-amateur will wither up and blow away. If he is a theorist or a faddist, he will gleefully enter into the spirit of the thing, embrace the rules and sit up nights to think up new and gaudier ones. If he is a man of common sense with no Rose complex, he will tell the experts to go to, shut the books with a bang, and descend to growing something else!

But if there is in him an unquenchable spark of rose-love, he will continually wonder at the luxuriance of old Roses growing in absolute neglect; and he will be astonished on every hand at glorious bushes flourishing in back yards, sharing the common air and homely soil with Pinks and Beans and Marigolds and Cabbages and things.

THE RULE OF COMMON SENSE

When time and use and natural good sense have purged his soul of the crabbed preaching which had nauseated him, he will venture to grow Roses in timorous defiance of the rules. Then he will make the amazing discovery that there aren't any!

"Hm," says the reader, "this fellow's an anarchist. There must be *some* rule, *some* basis for success."

Of course. That rule is common sense. Naturally, it is incredible that the books and the experts are all wrong. Their fundamentals are usually right; but there is so much emphasis upon unimportant details that the bewildered beginner is inextricably confused in a mass of verbose and contradictory instructions.

Continued on page 86

LEFT *Anna de Diesbach (Hybrid-Perpetual). 1858. Deep rose*

RIGHT *Agrippina (syn. Cramoisie Superieur). Chinese or Bengal. 1834. Crimson*

The year 1850 is taken as the dividing line between the old and new

Old-fashioned Roses still grown

STEPHEN F. HAMBLIN

Director, Harvard University Botanic Garden

THE CHARM OF OLD ROSES

There seems to be much interest in the old Roses, and for three years I have been getting all that are obtainable from dealers and old gardens. An antiquarian society is making a Rose garden of the sorts of two generations ago.

As many of the really old sorts are even now to be purchased it seems of interest to print a list of what are at present available. The following catalog includes all that I know to be in cultivation in this country. They may be obtained if one looks long enough, and others may still be growing, forgotten, in some old garden. From further discussion we may be able to get track of many more old sorts.

When a Rose goes out of fashion it is soon lost to cultivation, save as it may persist in some old garden. Of the long list given by Parkman and others as common a half century ago but few are now in existence. With the increasing love of the Rose there is a revival of interest in the antecedents of the modern flower.

Taking 1850 as the closing date of old-time gardening we find the following Roses in gardens at that time are still in cultivation to-day, to some degree. The date of introduction is of great interest. Those marked* are of American origin, the others European. Flowers are double, unless marked single.

I. CLIMBING ROSES

Our ramblers are all modern, and the early Victorian garden had few climbers.

a. Setigera Hybrids

*Prairie Rose** (Rosa setigera), native. Single pink.
Baltimore Belle*, 1843. White
Beauty of the Prairies,* 1843. Rosy red.
Superba,* 1843. Rosy pink.
Pride of Washington,* 1850. Amaranth.
Of the dozen or more sorts of that period none others are probably now extant.

Souvenir de la Malmaison (Bourbon) 1843. Cream-rose

b. Old European and Asiatic Types

Ayrshire (Rosa arvensis capreolata), 1830. White to pink.
But none of its dozen named forms seems now available.
Boursault (Rosa l'heritierana) (?). Pink to rose.
Amadis (?). Crimson.
Other unnamed forms are probably existing.
Evergreen Rose (Rosa sempervirens), England, 1629. Single pink.
Felicité et Perpetue, 1828. Creamy flesh.
A dozen other sorts are now lost.
Musk Rose (Rosa moschata), England 1596. Single white.
The hybrids are very modern.
Brown's Rose (Rosa brunoni), 1822. Single white.
Japanese Rose (Rosa multiflora), 1822. Single white.
Greville or Seven Sisters, 1824. Rose.
Other multiflora forms are more modern.
Climbing Bengal (Rosa chinensis hybrids)
Gloire des Rosomanes or Ragged Robin, 1825. Red.
Except for the four climbers (Musk, Brown's, Japanese, and Bengal) the other climbers from the Far East are of more recent introduction, save the tender climbers following.

c. Tender Climbers

*Noisette Rose** (Rosa noisettiana), 1814. Pink.
Lamarque, 1830. Canary yellow.
Chromatella, 1843. Bright yellow.
Solfatare, 1843. Sulfur yellow.
Fortune's Double Yellow, 1845. Orange.
Aimé Vibert, 1820. White
No others of this date seem now living; there are many more modern varieties.
Climbing Tea (Rosa odorata)

Duchesse de Brabant (Tea), introduced in 1859. Pink

White Bath (Moss Centifolia) Introduced in 1810. White

Safrano (Tea) 1839. Yellow. To be found in old places of the South

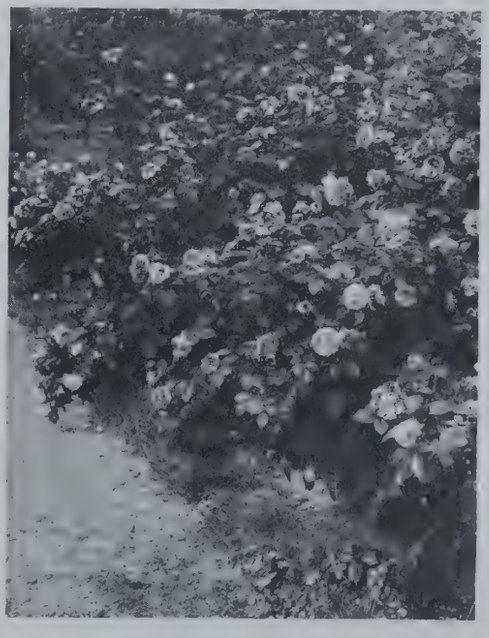
Gloire de Dijon, 1850. Salmon yellow.
Climbing Devoniensis, 1850. Creamy white.
Cherokee Rose (Rosa laevigata) (?). Single white.
Macartney Rose (Rosa bracteata), 1795. Single white.
Banksian Rose (Rosa banksiana).
White Banksian, 1807. Double white.
Yellow Banksian, 1823. Double yellow.
Fortune Rose (?). Large double white.
Other forms of these three Roses of the South are very modern.

II. BUSH ROSES

These are mostly European wild species, but grown in rose gardens; other European species are permissable.
White Rose (Rosa alba) (?). Single white.
York Rose, 1597. Rose of House of York. Double white.
The ten or more forms growing in 1820 are now lost.
Dogbrier (Rosa canina). Single pink.
The hybrids are modern.
Provence or *Cabbage Rosa* (Rosa centifolia), 1596. See III.
Moss Rose (var. muscosa), 1596. See III.
Chinese Rose (Rosa chinensis), 1789. See III.
Cinnamon Rose (Rosa cinnamomea). Single rose.
Double Cinnamon (var. fecundissima). Double rose.
Damask Rose (Rosa damascena), 1573. Double red; Rose of House of Lancaster.
York and Lancaster, 1551. Red and white banded.
Of the 20 varieties grown in 1820 there is scarcely even record.
Austrian Brier Rose (Rosa foetida).
Austrian Yellow, 1596. Single yellow.
Austrian Copper, 1596. Single copper.
Persian Yellow, 1837. Double yellow.
Harison's Yellow,* 1830. Double yellow.
French Rose (Rosa gallica), 1596. Single red. See III.
Provins Rose: (var. officinalis), semi-double red; (var. conditorum) tawny pink; var. splendens, carmine.
Apple Rose (Rosa pomifera). Single pink.
Sweetbrier (Rosa rubiginosa). Single rose.
The named forms began in 1892.
Redleaf Rose (Rosa rubrifolia). Single rose.
Rugosa Rose (Rosa rugosa), 1845. Single rose.
White Rugosa, var. alba. Single white.
The hybrids are of the present century.
Scotch Rose (Rosa spinosissima). See III.
Altai Rose (var. altaica). Single white.
Bristly Scotch Rose (var. hispida). Single yellow.
Such native species as Rosa acicularis, R. blanda, R. carolina, R. nitida, R. palustris, R. virginiana and perhaps others were known before 1850, but were little cultivated in rose gardens.

III. GARDEN ROSES

These groups of hybrids and named seedlings were begun before 1850; many kinds are lost to cultivation. The most common present sorts are often of more recent date.
Provence or *Cabbage Rose* (Rosa centifolia).
Cabbage, 1596. Double rose.
La Noblesse, 1856. Rose.
Oeillet, 1800. Rose-pink.



Is this the oldest authentic variety now cultivated? York and Lancaster (Damask). 1551. Red and white banded

Petite de Holland (?). Small, rose.
Pompon de Bourgoyne (?). Small, rose.
Red Provence (?). Crimson.
Unique Blanche (White Provence), 1778. White.
More than 60 varieties were known in 1820, but except for the above the sorts now growing are more recent kinds.
Moss Rose (Rosa centifolia var. muscosa).
Old Pink Moss, 1596. Rose.
Princess Adelaide, 1845. Rose.
Crested Moss (Chapeau de Napoleon), 1827. Rose.
La Neige, 1805. White.
White Bath, 1810. White.
Comtesse de Murinais, 1827. White.
Glory of Mosses, 1852. Pink.
Baron de Wassener, 1854. Crimson.
Only three forms were known in 1820 (single, double rose, and white); in 1850 more than 50 varieties were known. Almost none of these are now seen, the present varieties being more recent.
French or *Provins Rose* (Rosa gallica)
Georges Vibert, 1851. Crimson, striped white.
Mme. d'Hebray (Unique Panachée), 1820. White.
Oeillet Flammand, 1845. Pink, striped white.
Oeillet Parfait, 1841. Blush, striped white.
Panachee Double, 1839. Rose and white.
Perle des Panachées, 1845. Carmine-purple.
Rosa Mundi, 1581. Striped white, pink, red.
Tricolore de Flandre, 1846. Lilac-white, striped red.
More than 80 varieties were grown in 1820; nearly 50 forms were still grown a half century ago. Besides the above, a few more of more recent date are still in cultivation.
Chinese or *Bengal Rose* (Rosa chinensis)
This first everblooming Rose was brought to England from Canton in 1789. Many seedlings and hybrids were cultivated before the coming of the Hybrid Perpetuals.
Fabvier, 1832. Crimson.
Hermosa, 1840. Soft pink.
Old Blush, 1796. Pink.
Cramoisie Superieur (Agrippina), 1834. Crimson.
Mme. Plantier, 1835. White.
Eugene de Beauharnais, 1838. Amaranth.
Old Crimson China, 1810. Crimson.

Continued on page 92

In the small garden there's something besides the flower of a few weeks to think about

Roses as plants the year round

J. H. NICOLAS

Hon. Life Member, Societé Nationale d' Horticulture de France

BLOOM NOT THE ONLY CONSIDERATION

Many years contact with amateurs has convinced me that Roses, as plants, are not always judged fairly and appreciated at their just value. Generally a variety wins favor or falls by its bloom; yet, however important is the bloom, it is only one factor and a plant may be desirable in the garden in spite of its bloom. This is particularly true of the hardy climbers, species or wild Roses, and in general of all the varieties that bloom only once.

As we have to live the whole fifty-two weeks of the year with a plant that is in bloom but two or three weeks, should we not consider also the other forty-nine weeks, and in our selection of varieties know what else we can expect outside the short blooming season.

Certain Climbing and Shrub Roses when out of bloom have commendable traits that are important enough even to justify overlooking certain faults of the flowers. These attractive features may be the foliage, habit, the fruits or even the thorns, and many varieties are a moving panorama or a continuous evolution.

CLIMBING AMERICAN BEAUTY is criticized by Dr. McFarland because the color is fleeting and the petals die on the plant, giving it an untidy appearance. This is true, for about two weeks, but for weeks before, and months after, the olive green wood and glossy foliage, practically immune from disease, make Climbing American Beauty one of the most attractive vines (if the term may be applied to a Rose), useful and desirable even if it never bloomed!

AMERICAN PILLAR comes into bloom at the beginning of the hot weather season which sometimes bleaches the color, but we forget this, when in the fall, the shiny foliage turns first purple, then gradually red, and the clusters of bright scarlet berries stay on nearly all winter. Last summer, in southern France, and along the Riviera, the home of Climbing Teas, I was surprised to see the popularity of the American Pillar; I was told that the beauty of the foliage, and its persistence all through their long hot and dry summer, make it more valuable than any of the Teas.

DR. W. VAN FLEET, with its bronze new growth and deep green leathery foliage during summer claims attention again in late fall when beautiful scarlet crimson "cherries" appear on the bush. Of course, it is somewhat of a heresy to allow Climbing Roses to go to seed, for according to convention they should be pruned soon after the bloom is over. But, when a plant is well established and has reached the dimensions it is expected to cover, there is no need for early pruning, and I believe in leaving the seed pods (hips) on the plant. They do not hurt it, and considerably add to its beauty in late season when color is most welcome.

GARDENIA is not a prolific bloomer and does not even have the excuse of a brilliant, if ephemeral, flash; but as a foliage vine, it has no equal, elegantly refined and almost evergreen, with leaves immune to any disease, and even insects, seemingly. The young wood, emerald green, turns in late summer to a beautiful reddish purple.

TAUSENDSCHON, after a bountiful display of variably colored bouquets, settles down to a humdrum life until autumn, when the first frost puts a coat of red varnish on a myriad of medium-sized round fruits which are particularly conspicuous after the fall of the leaves.

EMILY GRAY and JACOTTE are, indeed, beautiful in bloom, their exquisite coloring being unique in the climber family, but, out of bloom, they still gratify us with really holly-like glistening foliage.

PAUL NOEL, ALBERIC BARBIER and PROF. C. S. SARGENT have dark bronzy foliage and purple wood, in very harmonious combination. Trained on pillars, they are highly ornamental, indeed. Two or three shoots are tied up to a stout pole, and from these will grow slender laterals, drooping or "weeping" gracefully, that give the plant an artistic effect that cannot be obtained with any other climbing shrub, and with but a few Roses, as the habit of sending runners from old wood is a rare one.

When early winter has administered its anesthetics, the rose garden would be a scene of desolation were it not for a group of HENRI MARTIN, a Moss Rose, and the dainty YORK AND LANCASTER. After their spring outburst, these old favorites are not paid much attention, the Hybrid-Teas holding the stage, but in the fall, they come into their own again with a profusion of bright red hips that beckon to you from a distance.

Among the shrub Roses (or, more correctly, Rose shrubs) some have very interesting characters. HUGONIS with its fernlike insect-proof foliage, ornate in mid-summer with brown-red fruits and reddish new wood. SWEETBRIAR with its russet scented foliage and superabundance of hips, light green, then yellow, followed by orange and finally scarlet-red by the time the foliage has dropped. The RUGOSAS with their little red "tomatoes" (used

Continued on page 84

Native Prairie Rose beautiful in bloom about Independence Day is no less attractive as a shrub in November with its purple leaves and numerous little red fruits

A before breakfast walk at Breeze Hill

Roses for the early morn

J. HORACE MCFARLAND

REVELATIONS OF THE MORNING

No real garden maker need be told that the early morning hours in the garden are the best hours, and are only approximated in pleasure as the sun declines into evening, with its last golden rays making more brilliant all the pinks and scarlets. In the early morning the dew adds pearls to many Rose flowers, but I discovered last year another advantage of these morning hours which I would pass on.

Certain Roses, particularly among the Hardy Climbers, seem to fade very promptly when the American sun gets at them. That one lovely Rose which Professor Sargent esteems to be the most beautiful ever produced in America, and which was named for him by the great and devoted Jackson Dawson just SARGENT (not "Prof. C. S. Sargent," a totally different, and far less desirable Rose), has seemed to me always to be a particular favorite of Aurora. Its semi-double glorified "apple" blossoms in color and form, use the dewdrops with more effectiveness than any other Rose, and it makes one wish that the morning hours might be prolonged.

We all want a hardy yellow climbing Rose, and the disappointment in the frost susceptibility which EMILY GRAY shows has been keen. GARDENIA seems to have been the next best bet, but after its yellow buds break open the color is, usually, almost pure white. Last summer an early morning visit to the Gardenia neighborhood showed me the variety in its true color. That particular morning was cloudy and the lovely light yellow tone, somewhat between that of Rosa ecae and Rosa hugonis, was pronounced and delightful.

In 1915 I imported some Roses, among which was the Climber ORIFLAMME, which seems since to have been lost to cultivation. It was planted next to AVIATEUR BLERIOT, which came at the same time. I have liked the Rose with the name of the air-man because of its exquisite fragrance, its glossy foliage, and its beautiful buds, but have deplored its progress into whiteness. Last year the same conditions above mentioned showed that Rose at its lovely best. Its neighbor, Oriflamme, added to the yellow tints those of clear light pink, and its fragrance and general beauty of foliage made it a worthy companion to Aviateur Bleriot.

Just beyond is a tremendous plant of GHISLAINE DE FELIGONDE, a Multiflora Climber commended from France as having yellow buds and light yellow flowers, and as blooming several times. It has shown a disposition to bloom later in the season on the wood of the current year, but I have had to laugh heretofore at its contentions toward the golden hue of the sun which so quickly robbed it of any color. Early morning however showed Ghislaine de Feligonde not only real deep primrose in color, but with exquisite pink shadings most effective in the immense clusters which characterize this Rose. Those three varieties together running one into the other made the early morning visit something to be glad about all the day.

The Sargent Rose in the delicate light of early morn is reminiscent of apple blossoms in form, size and color

PHYLLIS BIDE is a new English Rose which rather disappointed me two years ago. Last year, however, the early morning visit showed that it possessed a daintiness of color, form of bud and general aspect which at once set it into the desirable class, and so I now hold it.

Now all these Roses, these early morning Roses, are delicate, dainty, and refined. They make little appeal to the man or woman who must see something sharp in color, like ANGELE PERNET; or something dazzlingly brilliant, like PAUL'S SCARLET CLIMBER and DR. HUEY. CORALIE and BETTY BLOSSOM are two others of the early morning class, for the former has enough color to stop even the lover of red or copper, refined though it is.

The early morning has not lessened the abominableness of the Climbing Rose VIOLETTE, said to be an improvement on Veilchenblau. It is to me a hideous dull purple which does not belong to a Rose, and only for a few hours when its flowers open are they other than disgusting. I see no place in a garden of appreciation for a blue rose, or a green rose, or any other monstrosity, either morning, noon, or evening.

The early hours in the garden also give us the best fragrance, and Roses which after the sun strikes them are almost odorless, give the nostrils an exquisite pleasure well before breakfast.

Emily Gray, for all that it may be in places susceptible to frost, is a flower of outstanding merit, rich full golden yellow particularly before the sun's force is felt

What to plant
for certain bloom

Reliable Roses for popular use

LEONARD BARRON

It would seem that the one best Rose for all America is Radiance for that variety took the first place in the popular vote conducted by the American Rose Society the result of which was presented to the annual meeting in Philadelphia on October 28th last. It is the most popular variety and therefore presumably the most satisfactory in all sections of the country except southern California, and Arizona where it fell to thirteenth place, and in the upper tier of middle-western states where, however, it ranked second being beaten in both cases by Los Angeles. The result of the vote as a whole will be of some service as a guide for anyone who is planting Roses merely for the flower, for the gardener who wants the most bloom from his plants. The states have been arranged into six cultural groups as follows:

Group 1—Montana, North Dakota, Idaho, Wyoming, South Dakota, Utah, Minnesota, Wisconsin, Michigan, Maine, Vermont, New Hampshire.

Group 2—Nevada, Colorado, Nebraska Iowa, Kansas, Missouri, Illinois, Indiana, Ohio, Rhode Island, Massachusetts, Connecticut, New York, New Jersey, Pennsylvania.

Group 3—New Mexico, Oklahoma, Arkansas, Kentucky, West Virginia, Virginia, Maryland, Delaware, Tennessee.

Group 4—Texas, Louisiana, Mississippi, Alabama, Georgia, North Carolina, South Carolina, Florida.

Group 5—Washington, Oregon, northern California.

Group 6—southern California, Arizona.

The Hybrid-teas, Teas, and Pernetianas are classed together and the first dozen in order of preference is as follows. The total number of votes of each variety is given in parenthesis: Radiance (727), Ophelia (640), Red Radiance (636), Duchess of Wellington (627), Los Angeles (601), Mme. Butterfly (575), Columbia (574), Gruss an Teplitz (515), Souvenir de Claudius Pernet (488), Mme. Ed. Herriot (487), Kaiserin Augusta Viktoria (440), Mrs. Aaron Ward (411).

The American raised Rose Radiance (HT) is by popular vote acclaimed the queen of the American Rose gardens over the greater portion of the country

The second twelve varieties with votes ranging from a total of 389 down to 245 is as follows: Lady Alice Stanley, Mme. Caroline Testout, Jonkheer J. L. Mock, General McArthur, Lady Hillingdon, Killarney, Sunburst, Rev. F. Page-Roberts, Hoosier Beauty, Willowmere, Lady Ursula, Etoile de France.

It is interesting to notice that Ophelia which takes the second general place dropped to eighth place in the State Groups 5 and 6, sixth place in Group 1, fifth place in Group 4, and third place in Groups 2 and 3. The fact that Red Radiance won third general place might be construed as an even greater tribute to the outstanding quality and further endorsement of the prominence and qualities of Radiance.

Visitors to the trial gardens at the Country Life Press this season will be able to see this prime dozen Roses planted together where also we shall have an up-to-date collection of Climbers.

Speaking of Climbing Roses, the American Rose Society's vote exhibited almost unanimity in giving first honors to Dr. Van Fleet and second place to Paul's Scarlet Climber. The latter Rose achieved first place in the State Group 6 where Dr. Van Fleet fell to ninth place; but in all other Groups these two Roses rung the changes with very little to choose between them with a total of 811 votes for first place and 729 for second. Other chosen climbers in order are: American Pillar, Silver Moon, Climbing American Beauty, Mary Wallace. The second half dozen is led by Dorothy Perkins, with Tausendschon, Dr. Huey, Gardenia, Excelsa, Emily Gray, to complete the list:

Hybrid-perpetuals received comparatively few votes; but of them Frau Karl Druschki with 212 achieves first place, followed by Paul Neyron, Ulrich Brunner, Mrs. John Laing, General Jacqueminot, and George Arends.

The little Polyantha Roses were not forgotten and the four outstanding selections are Mlle. Cecile Brunner, Lafayette, Orleans, and Miss Edith Cavell.

Of the miscellaneous or shrubby Roses, as might have been expected, Hugonis leads and is closely followed by the Rugosa Hybrid Conrad F. Meyer, and then come F. J. Grootendorst, Harison's Yellow, and Hermosa.

Of the novelties, which received very few votes in relation to the whole, but which, however, are commended to the attention of the aspiring Rose lover the vote brought out the following list: Ville de Paris, Wilhelm Kordes, Aspirant Marcel Rouyer, John Russell, The General, Hortulanus Budde, Roselandia, Clovelly, Briarcliff, Shot Silk, Mary Pickford, and Covent Garden.

A greenhouse costs no more than a car, and the upkeep is much less

The little greenhouse and where it goes

RICHARD T. MULLER

Photographs by Philip B. Wallace, and by courtesy of Hitchings & Company, Wm. H. Lutton Co., Dayton Greenhouse Mfg. Co.

THE WINTER-GARDEN OF YOUR DREAMS

There are undoubtedly numerous plant lovers and garden enthusiasts who would give anything to have a small greenhouse in which to grow their favorite flowers during winter but who refrain from doing so because they are frightened by the thought of such a luxury. One casually imagines such a structure a thing for the ultra rich. In reality however, it is within the reach of many.

In the first place the total cost of a small greenhouse, 15 x 25 ft. is but that of a medium priced automobile and the upkeep is much less. Such a house would give the equivalent planting area of that in a flower border 5 feet by 35 feet. It might be well to suggest that greenhouse manufacturing concerns are pleased to accept payments on the installment plan for materials, in the same way many articles may be purchased today. Thus a budgeting plan may solve the problem of owning that winter-garden of your dreams. Just think of growing potted plants such as Primroses, Cinerarias, Poinsettias, Chrysanthemums, Tulips, Hyacinths, and Daffodils during the winter to say nothing of raising small vegetable and flower plants for the garden in the spring. Then, too, fresh flowers may be had all winter long, from Chrysanthemums to Calendulas, Forget-me-nots, Violets, Sweet-peas, Snapdragons, Pinks and numerous others. What a joy it would be to give friends some flowers from your own greenhouse. Such a house would soon pay for itself if the products were figured in actual costs for the same bought from florists.

The fact that one can have fresh flowers for the table all winter is not the only advantage derived from a greenhouse. Real inspiration is gathered from the close association with nature which one thus obtains by actually growing flowers to maturity by one's own efforts.

Then again a combination breakfast room and conservatory may give added zest to the little greenhouse. One certainly would have higher aspirations after having breakfasted and read the morning paper in one of these sunrooms.

There is a decided advantage in the operation of a greenhouse instead of hotbeds. The exposure to inclement weather and the tedious "stooping over" are eliminated, factors alone sufficient to warrant the former. Then, too, the plants can be given more careful culture, thus insuring better quality.

One of the questions asked will undoubtedly be: "Can I heat such a greenhouse from my dwelling furnace?" If the house is built as a lean-to or even-span against the house, this method of heating is the most economical. It may mean the addition of a few extra sections to your boiler but still the central heating system is retained. Hot water heat is best for plants as it is less intense and not as drying as steam or hot air. Steam however may be used, but may require a little closer attention. Hot air heat is too fluctuating and drying to be satisfactory.

The small automatic oil burner, with thermostat control, so commonly used for heating dwellings to-day, has removed one of the serious objections to operating a greenhouse during winter. With them the extra care and annoyance of firing are eliminated. With a good automatic oil burning apparatus there is no longer a need to worry on extremely cold nights.

These small greenhouses can be built in several ways. Where possible, they should have a southern exposure but a few points east or west of south will not matter. A northern exposure is only advisable in attached greenhouses where Ferns and

For the well equipped garden a two-compartment structure in architectural harmony with adjacent buildings is a complete and efficient accessory

A complete even-span greenhouse unit with work room and extra cool connecting compartment is very serviceable for the garden, taking the place of many frames

A more ornate architectural style may be adopted for the greenhouse when it forms an adjunct to the dwelling, and of which it may thus form an integral part, and the same decorative detail may be carried in both. See photographs above and to left

The lean-to type may be conveniently attached to the garage and is a simple solution of "where to put the small greenhouse." One heating plant for both. The house should be faced to the south where it will get proper sunlight

other shade-loving plants are to be grown exclusively. The cheapest type of greenhouse is known as the lean-to, consisting of one side and a sloping roof connecting with the dwelling. This must be located on the south side in order to insure good sunlight. Another type, called the even-span, has two sides and equally sloping sides to the roof. In this case the ridge of the greenhouse is run at right angles to the side of the dwelling. This double span house is superior to the lean-to as the light comes from all sides and the plants are not so likely to lean over and "draw up." Ventilation is also possible from both sides which is a distinct cultural advantage.

In order to make these greenhouses more interesting architecturally they are sometimes made very ornamental, with curved eaves, domed or hipped-back roofs, or the house itself may be made circular or octagonal. These changes, however, do not add anything to the growing advantages.

When the greenhouse adjoins the dwelling where it will be subjected in winter to snow slides or icicles from the roof, a substantial snow guard must be provided to prevent breakage of glass. The best way to remove any such danger is to place boards on the roof next to the house for at least three or four feet out, depending on the overhang of the eaves.

During the summer it will be necessary to shade the greenhouse from the intense sun rays. The most serviceable shade is obtained from slat rollers which lie on the sash bars of the greenhouse roof and may be operated up and down as needed. Of course, the roof of the greenhouse may be painted with a mixture of white lead and gasoline, the consistency of thick cream, in order to provide the shade, but this is unsightly and must be applied each spring, as it wears off by fall. Furthermore if cloudy weather is encountered during summer the shade may be quickly removed in the case of slat rollers, whereas unduly shady conditions will prevail if the glass be painted. If the greenhouse is to be used as a conservatory, that is, a house in which Palms, Ferns and other shade-loving plants are grown, the roof is best glazed with frosted glass, so that a permanent shade may be thus provided.

Many greenhouse and garage combinations have been erected in recent years. It may not be desirable in some cases to have the greenhouse attached to the dwelling. The garage then provides an excellent structure on which to build. In this case the boiler may heat the garage and greenhouse together. No serious results to the plants are entailed from any smoke or fumes from the automobile, in the ordinary garage.

Again there may be some who wish a little more of a greenhouse, a unit by itself. In this case one attached to a small work house, and located somewhere near the garden, will be best. Advantage should be taken of any shelter from the north. A well drained and unshaded site, however, should be chosen. Ideal and maximum light conditions should prevail because in the winter culture of plants, sunlight is the most important factor.

Nature's products
moulded to the service of man

Building your own log cabin

LEROY W. HUTCHINS

Photographs by the author

THE LOGICAL CONSTRUCTION

Cabin building may be paraphrased from that oft-quoted description of life: just one damned log after another. And that wicked little emphasizing word is both mild and proper to the process. Unlike modern construction, balloon frame dwellings and brick, stone and steel skyscrapers, the log cabin progresses upward logically. All of which means little until one actually begins the absorbing work of building one.

As with any respectable building, the foundation and sill plates of a log cabin are of first importance. Cement or stone piers, sunk below frost line, are pertinent to long life, although it is conceivable that frost might rock a well-built cabin like a Noah's Ark without doing serious damage. The sills, securely locked by floor stringers and set clear of rot-destroying earth, come next. From sills to rafters the job repeats itself—with variations: the fitting and joining of nature's inequalities. To make a proper water-shedding joint, the under side of the log must be cut roughly half through to conform with the shape and size of the log to be spraddled. This can only be done with reasonable accuracy by first placing the log directly above the position to be occupied, and then drawing a "picture" on it of the nether log. Several saw cuts to the required depth, followed by much pounding with mallet and chisel, do the work.

THE SILLS

THE WALLS

THE COMPLETED FRAME

THE INDISPENSABLE ADZ

The adz is an indispensable tool in cabin building. With it knots may be carved off, irregular logs made to conform, floor stringers and rafters flattened to receive their boards. Before "shaving" with it, a series of cross cuts, some six or eight inches apart and roughly the depth of the part to be removed, should be made, also with the adz. This makes the shaving easier and obviates deep cutting, especially liable when the log is of cross or twisty grain. The rafters require much adzing: the upper roof-board surface, a notch to fit over the plate, and side notches at the plate to receive short lengths. This done, it is merely a job with straight edge and level, hammer and spikes, to put them in place.

ROOFING AND SHINGLING

The roofing and shingling cannot be much different from the usual procedure —roof boards and shingles—but a cabin would not be complete without a ridge pole. This should be cut away on the under side to conform with the ridge, then carefully set and spiked to place. A lavish use of paint or asphaltum underneath it is a nice precaution. And the cabin finished—wherein may be found more charm and solid satisfaction—thoroughly represents the moulding of nature's products, honest and unspoiled, to the service of man.

The rafters in place, the spaces between them at the wall line must be filled. Odd short lengths may be used, and, wedged in place, their uneven upper surfaces adzed down for the roof boards

SHINGLES AND RIDGE POLE

YOUR OWN LOG CABIN

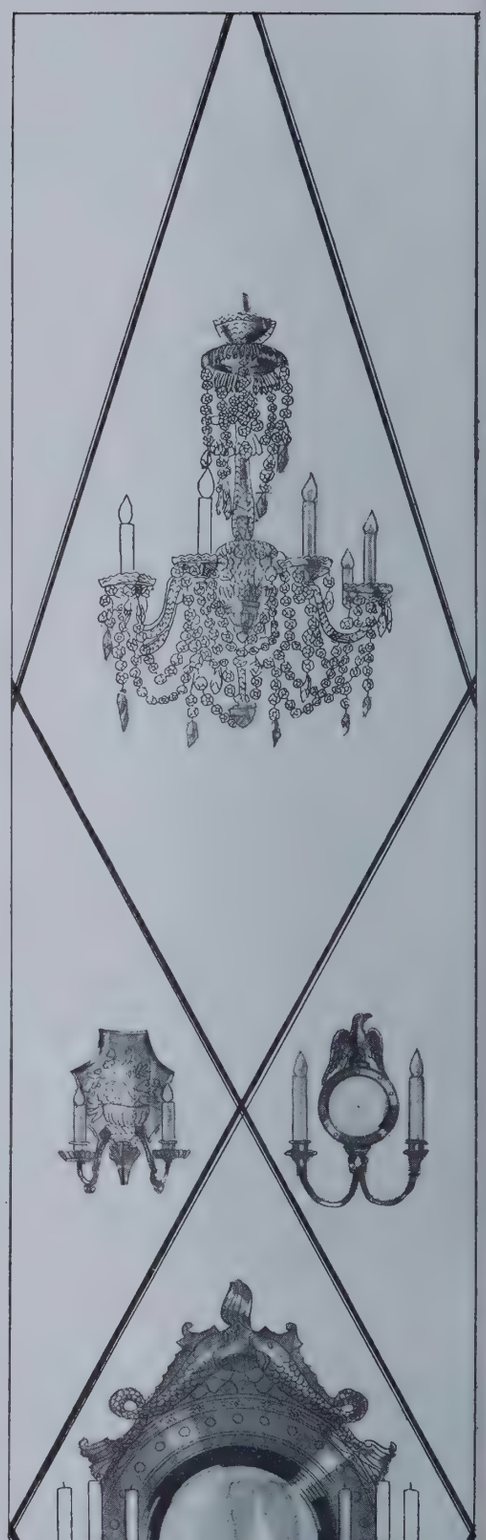
There is nothing faked about a log cabin. Each notch and joint shows its best and worst; and the whole has the charm of simple honesty, the result of ingenuity, rough accuracy and a sturdy skill

Italian, French, Colonial—
what you will — but have them fit

Lighting fixtures beautiful and appropriate

SARAH M. LOCKWOOD

Drawings by Lurelle Guild



THEY MUST NOT BE SEEN!

A friend of mine came to see me recently, very enthusiastic about her new apartment.

"And you ought to see my fixtures," she went on, eagerly. "You really ought."

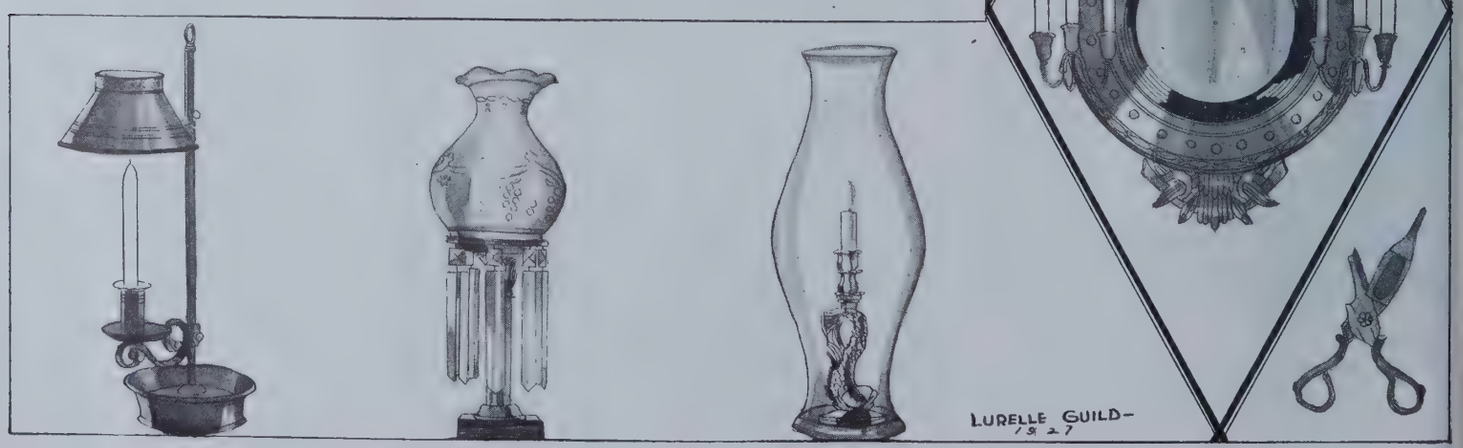
Ought I, I asked myself? Ought one ever to see fixtures, be conscious of them? My first instinctive reaction to that question was an emphatic No! Nothing, of course, is more important to the comfort and beauty of a room than the lighting of it. But it should be brought about so unobtrusively that while we are aware of a soft and sufficient radiance we are not conscious of its source. A room that is harshly lit in glaring spots is uncomfortable and ugly, while one that may be hideous in its decorative scheme can be softened into beauty if carefully lighted. Strangely enough, this all important subject more often than not receives but scanty attention from those who are otherwise unerring in decorative sense.

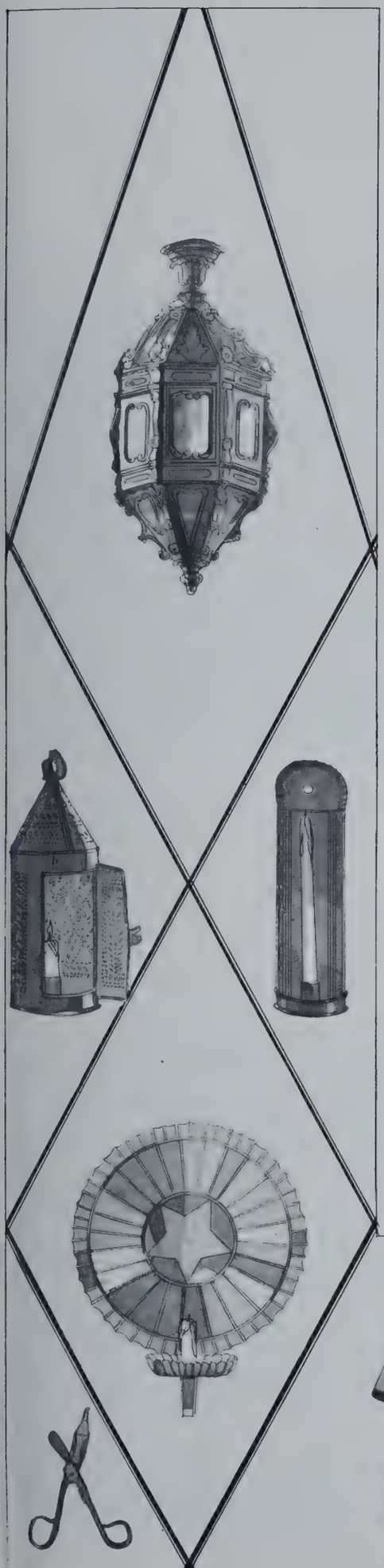
The first thought in decorating a room should be for the lighting; the first glance along the baseboard for the electric plugs. If there are not enough more should be put in at once before the painting is done, for after all there is no more charming and satisfactory form of lighting than with lamps that can be moved about. After that see that the fixture, if there is one, is taken from the center of the ceiling. No use for that in a room that must be intimate and cozy. Then, after careful consideration, out come all the wall brackets except those that are absolutely necessary. As a rule there are as many too many brackets as there are too few base-plugs. Unnecessary fixtures are not, as a rule, in the average room an advantage to its beauty.

Now, having been as disagreeable as we can about fixtures, we will devote the rest of this article to proving how very lovely and decorative they are when properly used. As a matter of fact, the fault is not with the fixtures, but, as we said before, with the scanty attention that is given to them.

WALL LIGHTS

Of course, it is necessary to have a certain number of fixed lights on the wall. They always have been used and always will be; but in the olden days, in the time of Egypt and Greece and Rome and down through the ages when oil and candles were used for light, the first consideration was for the vessel or ornament that held the light. It had to be decorative and beautiful and in keeping with the rest of the house. It was often made of alabaster or enamel, of gold or silver or iron wrought into most lovely forms. Nothing more beautiful in the way of lighting apparatus can be imagined than the Waterford glass chandeliers of the Georgian period. These exquisite, airy structures of brilliant crystal, flashing the light of the candles from a thousand facets, were in perfect keeping with the lofty rooms, the dignified furniture, with the elaborate dress and courtly manners of the time. Even the simpler household devices such as were used in Colonial times by our forefathers, the plain iron sconces and candle stands were made to follow the lines of the furniture or pierced in the same designs. All of these early things had the touch of in-





dividual workmanship which gave them a quaint character all their own, quite different from the look of pieces today that have been made by the thousands by machinery. In fact, in modern times, since electricity came in, little thought has been given to beauty in lighting fixtures or to their being in keeping with the room in which they are used. All, apparently, that was thought necessary was something on the wall into which to screw a bulb. All brackets were more or less alike, utterly lacking in character and the best that we could hope for was that they might be unobtrusive.

Recently, however, the manufacturers of electric fixtures, the best of them, have been going back to the early lighting devices of all countries and all times, and adapting these models to use with electricity, so that we have now an endless array of different types to choose from—types perfectly suited to every period or form of decoration. There is no longer any excuse for not having the right fixtures, and if they are carefully chosen they will greatly enrich the beauty and harmony of your room; for fixtures, when they are *right*, are extremely decorative.

Of course, not many of us can make use of a Waterford chandelier, or even one of those huge wrought-iron ones from the Italian palaces; but there are many simpler forms of wrought-iron for the Italian room, lovely out-springing brackets for the walls or tall graceful standards that lend themselves perfectly to the modern use of Italian decoration. The same is true, too, of the Georgian designs where we find the Waterford chandelier brought down to dainty fixtures with dangling crystals. Georgian, too, are the little girondales with the gilded eagle at the top. For the Queen Anne room we have the little mirror-backs shaped like the tops of Queen Anne chairs and sometimes etched with a little star or flower design as the big old mirrors were. For the Adams room we have the classic shield or Grecian Urn with delicate gilt flowers sprouting from it, and for the Empire the black shield with the imperial star and eagle. The French of Louis XVI has inspired those dainty things in painted bronze, the baskets of flowers and ribbons, so charming in a bedroom or boudoir.

But perhaps the fixtures that interest us most just now are those which come from our own Colonial days and that are suited to early American furniture. The earliest forms, of course, are those candlesticks and sconces made by hand by the first settlers. These are as varied as the many hands that made them, but perhaps the most popular is the little black iron sconce with the simple curved top and the tiny shelf on which the candle stands. These are used everywhere in early American interiors, especially in bedrooms or near old fireplaces. They have been used throughout the Wayside Inn, and so skillfully imitated are the dripping candles that it is almost impossible to believe they are electrically lit.

FOR THE COLONIAL

Another form of fixture appropriate to the Colonial interior is the round or oval concave sectional mirror. These are particularly lovely, quaint and yet a bit more important than the simple sconce. The modified girondale is good, too, for the more formal room, and so are the candlesticks with "hurricane" glass shields. For a later period, say Empire or early Victorian, just now so popular, nothing could be nicer than the little brass lamps with the fat, round, frosted glass shades.

These are only a few of the so-called period types. All you have to do when you have decided on the character of your room is to look for fixtures of that character and choose the one that pleases you most. Do not be led astray, however, into choosing a fixture, no matter how much they may appeal to you, that is of another type. If you must have that fixture, change your room to suit it! Beautiful rooms have been built around a much more trifling inspiration than that.

Of course, there are many other kinds of rooms beside the Italian or French or Colonial. There is the Chinese room, for instance. There we find lovely things in carved teakwood or red cinnabar with dangling bits of carved jade or soapstone, or perhaps a tiny lacquer shrine with the candle where the image ought to sit or a little pagoda with curved roof. There are lacquered lanterns, too, with parchment shades that glow like the moon when lit.

Perhaps you have a lofty formal Roman hall with marble walls and black and white tiled floor. There you could use a pair of those tall cold bronze pedestals

Continued on page 70

Plant flowering shrubs, evergreens, etc.
of rugged constitution to frame your garden picture

Hedges, boundaries, and backgrounds

OLIVE HYDE FOSTER

Photographs by Mattie Edwards Hewitt

THE EARLIEST BOUNDARIES

Whoever can enjoy the privilege of caring for grounds is sure to feel the need of some way of protecting them, outlining, and beautifying.

The early New Englanders, with more rocks in their fields than they could otherwise dispose of, built miles and miles of stone walls, so well constructed that they usually outlasted their builders. And overrun with wild vines, they became features of real beauty.

In other sections, where the clearing of timber provided plenty of material, split rail fences became general, and turning a green gray with the advancing years, blended their soft tints with the wild Roses so often found blooming in their corners.

Later, through the Middle West, came the hideous, cruel barbed wire, so generally used at first on the plains to keep the cattle from roaming too far afield. A method, however, that quickly proved too costly in several ways, so that its reign was comparatively short!

But hedges and fences date back to earliest history. A translation of Varro, who nearly 200 years before the time of Christ advocated methods that have never been surpassed, fascinates in a small volume entitled, "Roman Farm Management," which also contains the recommendation of Cato.

In speaking of fences, Varro says, "There are four kinds of such barriers; natural, dead wood, military and masonry. The first is the natural fence of live hedge, consisting of planted shrubs or thorns. The second kind is built of the wood of the country, but is not alive. It is made either of palings placed close together—or posts placed at some distance apart and pierced to receive the ends of the rails."

Then he goes on to add, "Lacking fences, the more discreet establish the boundaries of their property or their sowings, by blazed trees, and so prevent neighborhood quarrels and lawing about corners. Some plant pines around their boundaries—or cypresses. Others plant elms; indeed there is no tree which can be set out with such satisfaction or more profit than the elm."

And speaking of the masonry boundary, he describes the use of what to-day is conceded to be our very best gravel concrete. All this nearly two centuries before the Christian era!

HEDGES

But Varro's practical "natural fence of live hedge, of shrubs and thorns," has

The often over-planted Hydrangea paniculata grandiflora has positive merits nevertheless, for it gives a flowering background in late summer and fall

Where precise trimness and quick growth are desired the California Privet will at once be considered. Other things may be better, but slower and costlier

to-day become an almost necessary part of any good landscape design, often solely ornamental. In many different materials, these range in size from the foot high Privet, for instance, bordering city lots to keep the passersby off the lawn, up to the tall, closely planted evergreens which serve as both screen and windbreak.

For the small plot needing outlining rather than protection, the Japanese Barberry (which I had never seen in the West) is used extensively throughout the East, and has the advantage of bearing the lovely red berries which persist throughout the winter and are so picturesque in the snow—and now we have also a red-leaved form of this.

Our Colonial ancestors loved to border their formal flower beds with hedges, usually kept less than a foot high, of Box; and for that kind of a garden to-day, nothing is more suitable. Expensive? Yes, but it lasts a lifetime and is exceptionally hardy.

For the low evergreen hedges, both Arborvitae and Hemlock can be kept clipped, so make charming lines of green all through the winter.

For taller, flowering hedges (unclipped), Rosa rugosa is to be strongly recommended on account of its sturdiness and habit of all season bloom. The day of the old magenta shade has passed, and now can be found many of the most delicate tints to mix in with the white.

The tiny Polyantha Rose, however, sometimes called Baby Rambler, seldom grows more than 18 inches high, and flowers profusely nearly all season, so is invaluable for a very low hedge or a garden edging.

Among the low growing deciduous shrubs in high favor for this kind of use, comes the low form of Deutzia, while among the taller are found the old-fashioned Bridal-wreath, Flowering Almond, Lilac, with both the three foot blue Hydrangeas and the tall pinkish-white, common paniculata grandiflora. The latter, which left unpruned will grow to 10 feet, in sections where it has not been so overdone as to become positively objectionable, is almost invaluable for its changing autumn color as well as its adaptability to indoor winter decoration.

BOUNDARIES

For boundaries that are not needed to serve as backgrounds, but rather to outline walks and drives, the Peony is especially good on account of its height, its gorgeous spring bloom and its long season of fine foliage.

Iris is also valuable for this use, as its low green leaves keep good-looking well into the winter. If selected with a view to securing varieties for succession of bloom, it could be kept in flower for several months.

A low form of Buddleia is attractive, as I saw it blooming away until nearly October, at a north-east corner, close to a city apartment building, where it protected a tiny plot of grass.

Several Viburnums, Spirea vanhouttei and common Mockorange serve splendidly where a greater height is desired,

The driveway boundary of dwarf Box affords an evergreen fringe and adds to the appearance at all seasons. Home of Mr. Isaac Starr, near Philadelphia

with a more or less formal though natural outline. A row of these would make a most attractive screen for the service end of the home grounds, hiding a commonplace garage and the drying yard.

A line of Hemlocks would be especially beautiful for the same use all the year through, and could be kept trimmed to the desired height with the result of increasing the density. A narrow border of Roses of the so-called "ever-blooming" type, along the lawn side of this screen, especially in the yellow shades, I recently heard advocated by a landscape artist as being a lovely combination of both color and form.

Wild Roses are especially adaptable to more informal outlining purposes. They vary from the trailing and the dwarf varieties up to the 15 foot irregular shrub, and are prized for naturalizing on banks as well as for use as a protecting hedge boundary. The very fact that one grower alone lists more than sixty named varieties proves their popularity.

Rhododendrons, for an evergreen boundary to screen the grounds of a half-block suburban home, I once saw planted most effectively along the side for the full length of the sidewalk. They had grown in time to their full natural height, so furnished real privacy from the passersby only a step away, on the other side.

Mountain laurel (Kalmia), only a couple of feet high, edged the lawn side of the walk running around another house —where owing to certain conditions it was half of the time in the shade! But it thrived and bloomed as well as in the half-light of its native woodland.

A line of hardy Azaleas provides a rather unusual boundary wherever conditions are favorable to such growth. Moreover,

Continued on page 84

For bordering parts of the garden that are definitely summer features Climbing Roses of the Hybrid Wichuraiana group give a sense of real luxury

UP-TO-DATE DEVICES

Photographs by courtesy of Lewis & Conger, Ovington Bros. Inc., L. J. Mueller Furnace Co.,

FOR ANY CLOSET

Of tempered aluminum and rust-proof, the practical rack above doubles closet space and hangs from the top of the door without interfering with its closing. It contains a hat or shoe shelf, a bar for skirts or trousers, two other bars and six hooks

A SURE CURE FOR MOTHS

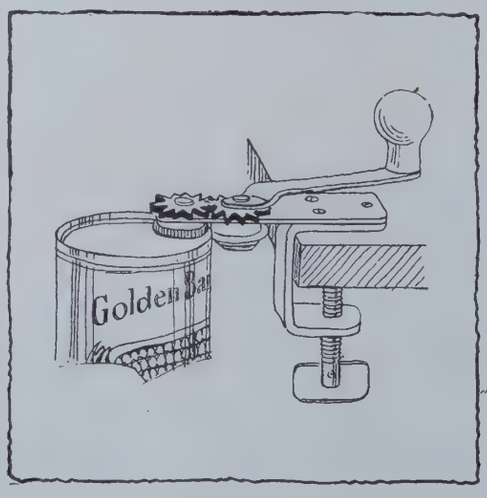
Pleasanter to use than moth balls or camphor, this little moth-killing outfit insures safety to the seldom used suits or blankets. It is fastened to the baseboard of the closet, and as the liquid gradually drops and evaporates in the porous cup below, the fumes of cedar permeate the closet, spelling death and destruction to the little pests

SOMETHING NEW IN LOUD SPEAKERS

It is seldom that a loud speaker as good looking, and as acoustically perfect, presents itself to radio listeners. This attractive piece stands 36 inches from the floor and with a long cord can be placed in any part of the room

A TRAY-TABLE

A slight pressure of the thumbs on nickel levers at either end of this ordinary sized tray releases legs which make of the tray a serviceable table—a boon to the often maidless home of to-day, for the tea may be arranged in the kitchen and served in the living-room with little effort on the part of the hostess



A KITCHEN HANDY MAN

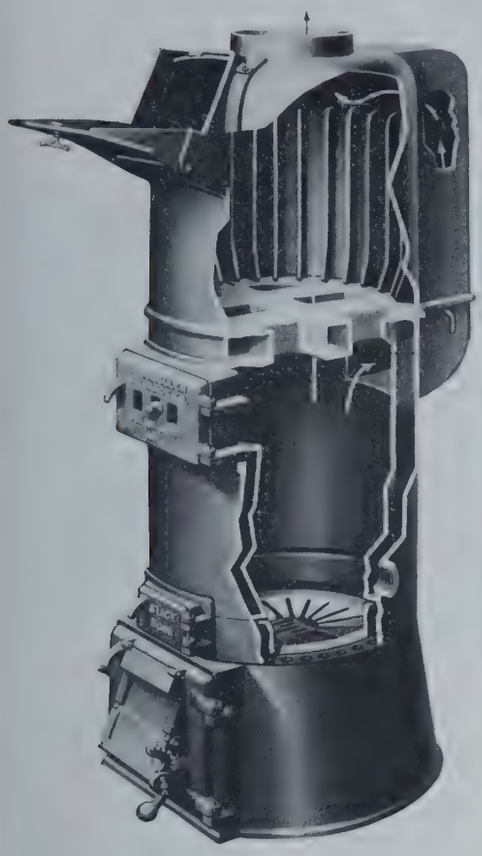
This new stationary can opener grips the can firmly, whether it be round, square, or oval, and at a turn of the handle it is open, with a minimum of effort and waste. This particular opener screws to a table, so that there is no hunting in closets for the implement when it is needed

A NEW TABLE COVER

Every hostess knows the hectic hurry of that half hour before guests come for an evening of bridge. But here is a trick little bridge table cover that will do much toward saving time and temper. Elastic loops at each corner are adjusted to slip over the corners of all standard-size square card tables, and the result is a smooth, tight surface, with no bothersome tie strings to worry about

FOR THE HOMEOWNER

Rola Co., Waters-Genter Co., A. J. Fondeville & Co., Yomanco Production Co.



GARBAGE DISPOSAL

With the same fire that supplies hot water for domestic use you can burn your garbage. There is a heavy cast iron garbage chamber; and a special flue construction carries smoke and gas to the rear and over the top of the garbage chamber, drying it. The dry garbage is then burned by flames passing through it, and no smoke or gas permitted to escape into house or neighborhood

FOR AIRING AUTOMATICALLY

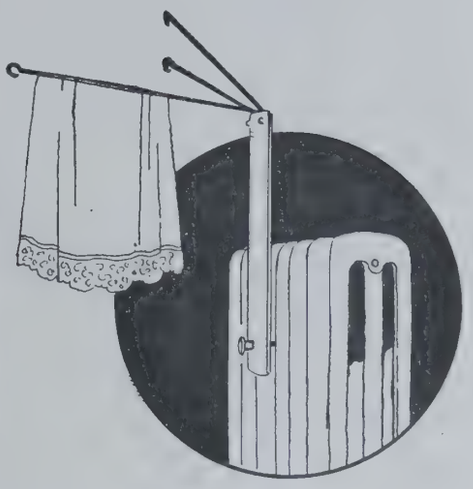
The new vacuumizer makes it possible for the city home owner to air things indoors with outdoor air! Place the inlet near an open window, attach the vacuumizer to the suction opening of any vacuum cleaner, pull the drawstrings, and a current of pure fresh air is forced through the blankets, clothes, or furs, etc., placed inside

A NEW SUGGESTION IN COCKTAIL SHAKERS

A new way to mix your favorite drink: the mixing is done by the perforated metal plunger run through the center of the top, which also has a strainer attachment. The shaker comes in silver plate, in either plain or hammered design

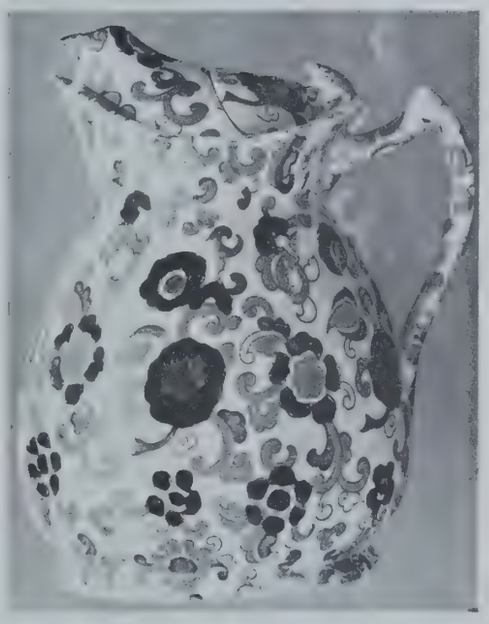
TOAST BY CLOCK-WORK

The automatic toaster needs no watching, no turning; there is no waste and no burned toast or fingers. When the bread is browned to precisely the degree you like, the current is automatically shut off, and up pops the toast ready to be buttered for serving



FOR INDOOR DRYING

Fastened to the radiator, with its several nickeled arms able to be folded up when not in use, this little rack is ever so handy to dry light things when no other heat is available—especially useful in the modern apartment which boasts no drying yard and no attic space



A JUG THAT NEVER DRIPS

Gone are the days when table tops and fine linens need be ruined by dripping jugs or pitchers; this little Utility Jug, with a gutter that catches every drop and returns it to the jug, has solved the problem. Liquids hot and cold may be served in it, and there is a unique strainer, a part of the top, which cannot drop out

Finding the pot o' gold
at the foot of a far trail—

My camp in the great Northwest

HAMILTON M. LAING

Second article in "Dividends in Contentment" series

THE CALL OF QUIET PLACES

It is hard to deny pioneer blood. There are some folk not made for cities, who have to dig their golden happiness from the soil. If we have been born on the land and ever loved it, it never quite gives us up. For me the big city was all very well for a while, but always had an ache in it; the quiet places would not quit calling.

Many places met me fully half-way. Once the "wilds" of Long Island almost won me. But pioneer blood would have its fling and westward the way ever seemed open—just as it had to my father and mother and their father and mother before them—and though Greeley's famous advice had nothing whatever to do with it, I found the end of my trail on far Vancouver Island. It was about as far west as I could well get. When I saw the place I knew that it had to be mine; I had found my port and so dropped my anchor. A little spring creek wound out of the woods, slipped by the foot of a sodded clamshell bank and then circled out to lose itself on the beach. The woods were "logged off" thirty years earlier but few logging scars were in evidence now and enough tall Firs and Spruces and broad-leafed Maples remained to lend a touch of the forest primeval. The exposed clamshell bank of a quarter of an acre had been part of the ancient camping ground of the vanished Siwashes. The spot for a house was ready. The view southward

ABOVE *The hole in the clamshell bank. About 4 feet of the soil was built up when the site was an Indian camping ground*

LEFT *Many a sizzling panful of birds came out of the oven of the rusty camp-stove in the "kitchenette"*

RIGHT *We fell upon the bundled material and the frame of the house rose like magic*

BELOW *The forms for the concrete pillars and window openings were made from rough lumber which later served for sub-flooring*

over half the horizon was inspiring enough. Out across the sand-spit with its light cutting the bay I could look afar upon the Beaufort Range with its white glacier filling a notch in the sky line just where the sun must paint it in the twilight. Woods, spring water and a distant view—here were three requisites at least.

Had I not found it?—my wilderness right in civilization. There was a good post office with daily mail, also a general store and summer hotel within half a mile; the steamer docked there daily; a good town and railway lay at the end of the bay—four miles distant; the Comox valley, one of the richest agricultural districts of the province was spread at hand; the primeval forest hung just back of the settlement and innumerable black-tailed deer and many bear and cougar and elk ranged therein; the streams were full of trout—I could see a prospective trout pond in my spring creek; there was salmon fishing almost all the year round in the bay—here in fact being one of the most famous tyee grounds in the West; there were blue grouse in the slashings and ruffed grouse in the wild Crab tangles and ring-necked pheasants in the fields; there were summer birds in plenty at hand and the local bird man recounted seventy-five wintering species; the summers I knew were ideal; the winters I had proved better than most even in this favored land—what more could heart of man ask for and not feel shame in the asking?

It was October first when we came to terms. The land was held at $200 an acre I was the first to buy in the new subdivision, but vindicated Scotch blood and training by getting ten acres at $150 an acre. During the next two and a half months I swung brush-hook and axe and mattock, clearing the shrubbery and smaller trees from about three-quarters of an acre of the lower bench toward the shore—a flat and hollow rich in garden possibilities. The smoke of my mighty fires rose high in the humid autumn air. A few days necessary help from an expert "faller" and blaster, a week of work with a man and his heavy team and tackle, some more tremendous fires of logs, and the clearing was a reality.

It had been the hardest of work, but I rested when I felt the need. Every day was full of interesting things and there was a constant undercurrent of joy in it. For the clearing of land in the coastal west is an heroic game—a pioneering battle against Nature that has few equals for intensity in America. I had planned to work in the clearing till Christmas, but on December 10th an unusually heavy fall of snow—there were eighteen inches of it—dropped down on the coast country; the thermometer fell away down to 8° above zero; and so I quit the tent life for the season.

Building a home is one of the fundamental instincts implanted in all living creatures of the higher types. Watch the

Continued on page 88

ABOVE *View across the clearing showing the garden, the Maple with its new crown and the water line*

LEFT *The first garden, where Carrots, Peas, Beets, Spinach, Corn and many other vegetables grew luxuriantly*

RIGHT *The first touch of winter at the creek—a view which is exquisite from the study window*

BELOW *The first photograph of the new home. A rock retaining wall has since been added to protect the bank*

A PLEASING INTIMATE GARDEN ON 40 X 65 FT.

The photograph above shows the general effect of the planting about the grass plot given in detail on the plan below, the stone steps in the center of the picture leading up from the simple formal rose garden. There is a slight deviation from the plan in the step detail to the right of the photograph. The planting plan may easily be adapted to other situations and much suggestion be had from the whole design

Photograph by Jessie Tarbox Beals

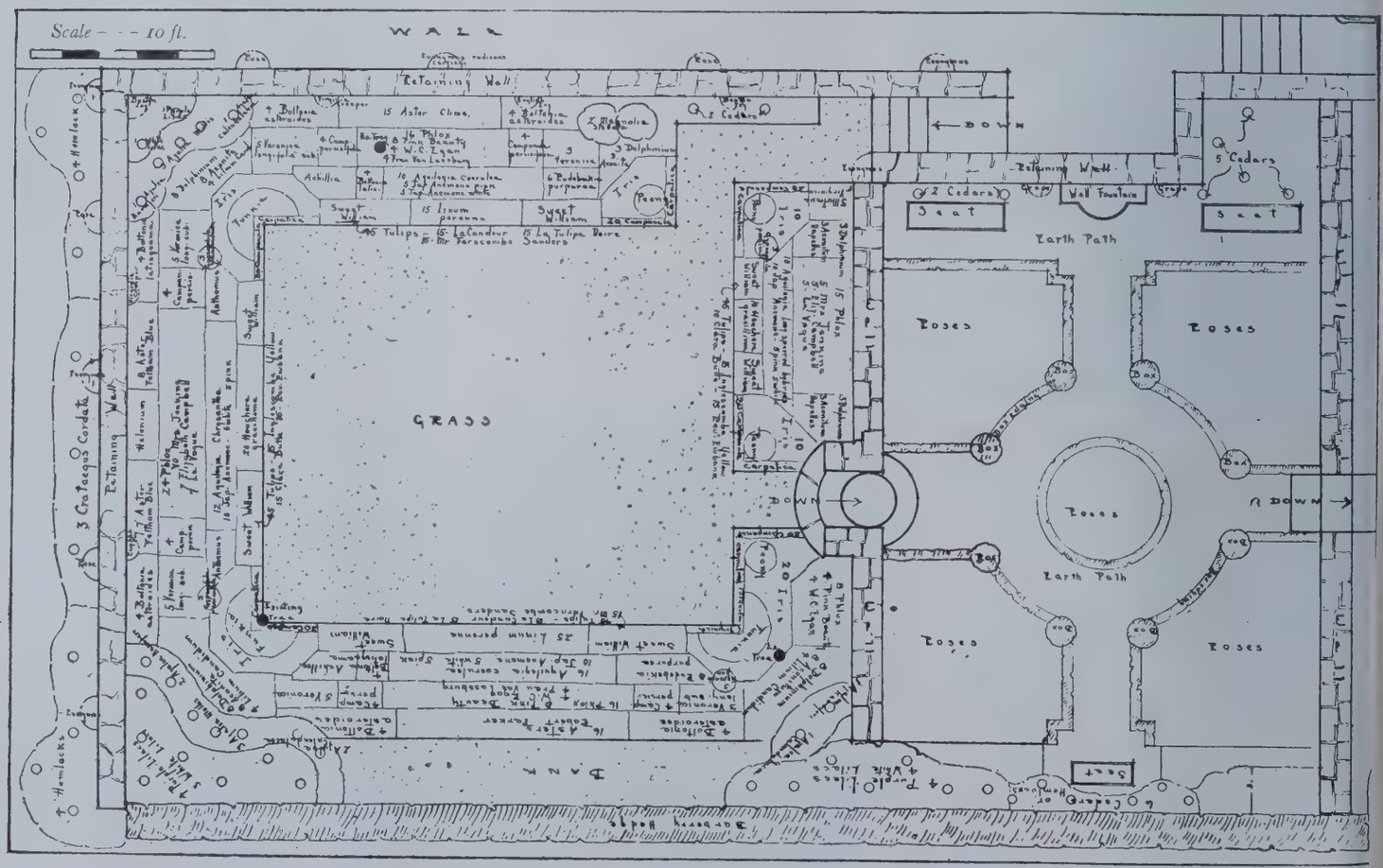
The garden of

MRS. RALPH W. GWINN

Bronxville, N. Y.

ELEANOR ROCHE

Landscape Architect



Answering the question: what are the "sure fire" plants for the beginner's rock garden

The backyard becomes a rockery

M. B. DAVIS

Photographs by the author

THE BACKYARD PROPOSITION

After the house was completed and the front lawn respectably graded and planted, that ugly back yard proposition began to loom up in pretty huge proportions.

Here was a fairly good looking house, built on a side hill, with the ground sloping suddenly to the rear, leaving the back of the house several feet higher than the natural contour of garden at the back. To "fill" was impracticable, so some sort of an embankment or terrace had to be considered. The prospect of a fifty foot grass bank, five or more feet high was anything but pleasing, and the thought of the difficulty in keeping it properly mowed was certainly not alluring. Then a happy thought: Why not have a rockery! Not a rock garden with the moraines, mountains, and ravines, but just a rockery. True, that word is despised by devoted rock gardeners, but what of that! Here was an opportunity and an excuse for the establishment of a simple rockery, so why not try it out; there would be lots of fun and adventure in its construction, and the excitement attendant upon the obtaining of the plants and the pleasure in watching them grow, would, all added together, more than compensate for any hard work or harsh criticism of our real rock garden friends.

Soon an ugly bank of earth underlaid with brickbat and stone began to loom up at the back of the house. Then it began to take the shape of a regular bank with a four foot wide terrace next the house, and sides gently sloping to the garden below. A few loads of flagstones obtained from the near-by river bottom, soon paved the terrace, with large crevices left for Thymus montanus albus and Sedum acre.

A raid was made on a near-by swamp, and Cinnamon Ferns or Fiddle-heads and some Lady Fern were bagged for planting right at the base of the verandah. Then came the problem of steps from the terrace to the garden below. Another trip to the river; another load of flat stone and in a short time a set of stone steps graced the scene. These were easily constructed by cutting steps out of the earthy bank, then placing on top of these steps a layer of cinders, followed by the flat stones, cemented together by portland cement, with the edges resting on flat stone risers, also cemented together and to the stone treads. Our rockery began to take shape.

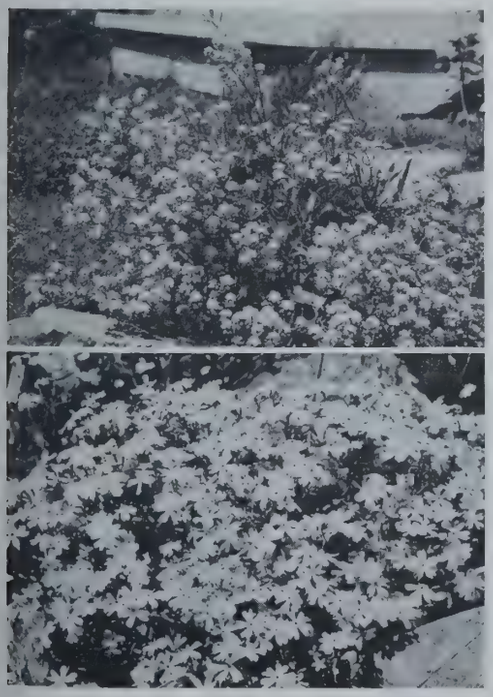
READY FOR THE PLANTS

The next move was to get a few loads of large and small rough rock, with which to stud the bank. The larger stones were carefully dug into the side of the bank to make them secure and with the aid of the smaller ones, soon there emerged a rocky bank with myriads of pockets and little crevices of varying shapes and sizes, all ready for the reception of the plants that were to make this their home.

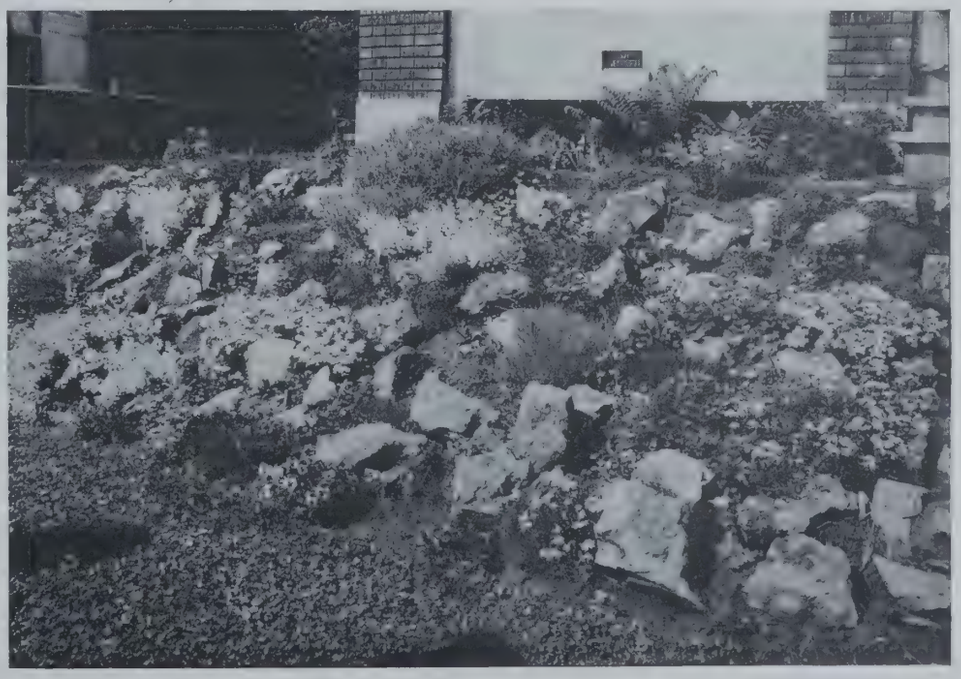
Books were read, magazines searched and friends queried as to what might be suitable for such a place. A host of plants was finally obtained, some good, some indifferent and some, in this garden builder's opinion, bad—very bad.

But let's see what there is. Soon after the snow disappears, and before the advent of the long looked-for spring, the little Snowdrop first shows itself, heralding the coming of better things. Crocus of various hues and Scillas in deep rich shades of blue soon follow. Then the large yellow blossoms of Adonis vernalis loom up, and just about this time the dignified mauve bloom of Primula denticulata is to be seen rising from its rocky bed. This Primula is a real asset in the rockery. It is so hardy, so early and lasts so long. Shortly now there comes Hepatica, one of our own native wild flowers, throwing dense masses of pink, white, mauve and blue bloom. The rockery is now getting ready for a burst of bloom that will dazzle the eyes, for shortly out comes the double

Continued on page 106



Alyssum saxatile within its early mass of yellow (above); and (below) Phlox subulata in full bloom



The problem was what to do with a bank, and, of course, the plain terrace was considered; but there seemed to be too much of it, so, frankly, a "rockery", not a rock garden with all its refinements, was decided upon

Electrical conveniences that smooth the wrinkles out of daily living

Wiring de luxe—the last word in comfort

FLORENCE R. CLAUSS

Photographs by courtesy of Wallace B. Hart

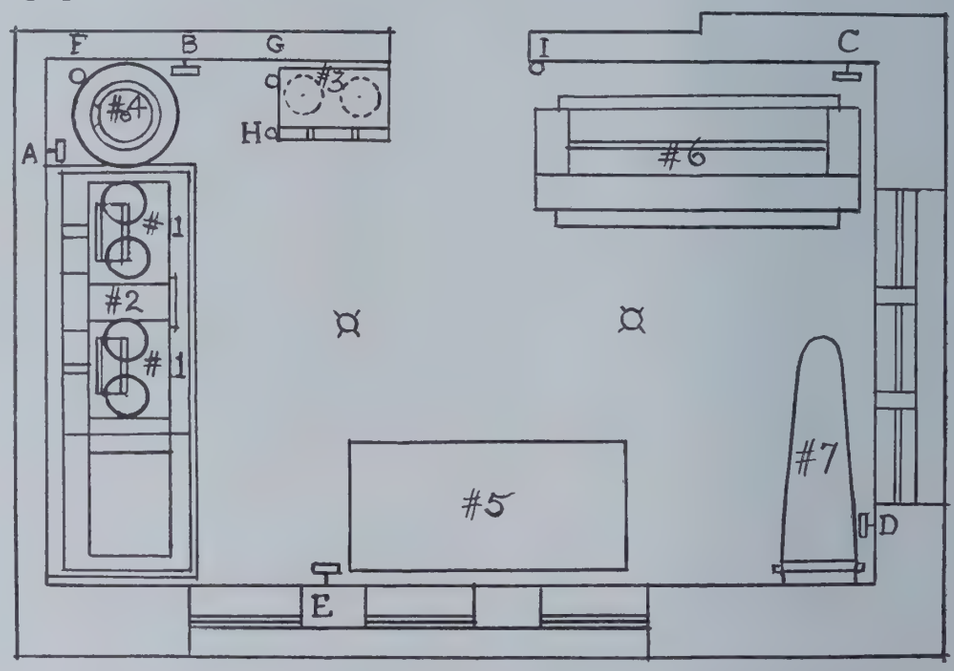
"ELECTRICALLY EQUIPPED"

To many people, electricity is just electricity, a house is wired for electrical service or it is not. But the average house to-day has a wiring installation that is far too meager to brand it "electrically equipped," for in most cases this electrical equipment consists of nothing but a regulation fixture in each room and an outlet or two thrown in without regard to their most convenient use.

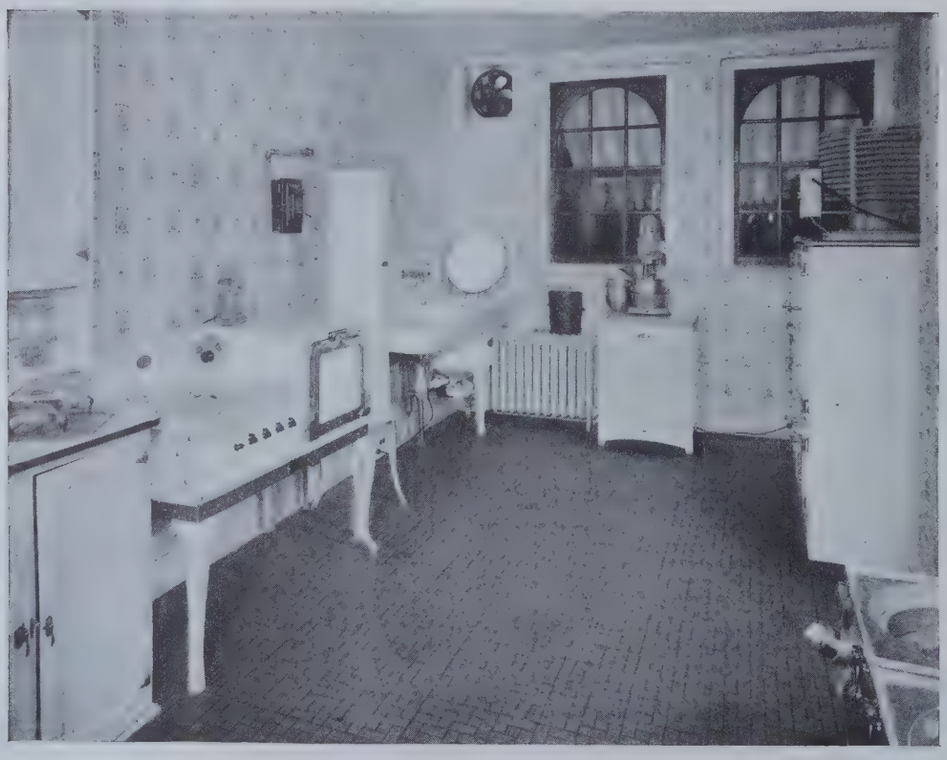
In every case where the home builder is at all concerned about obtaining the maximum of service from his electrical installation, thought and care must be given to the original wiring specifications, for it is neither wise nor economical to add the conveniences *after* the house is built.

To illustrate just what might be included let us visualize a modern home that embodies the last word in complete electrical convenience.

First of all, on approaching the house, we notice that even the house number is electrically illuminated—convenience No. 1, for house numbers have an uncanny way of hiding themselves after dark. The porch and entrance to the house are lighted by two porch brackets, although a single bracket or an overhead light may be employed instead, if preferred.



"Blue Monday" vanishes when the laundry is carefully planned for light and equipment as on this chart, the letters indicating outlets for pieces of equipment, which are as numbered: 1-washer; 2-wringer; 3-stove and boiler; 4-clothes drier; 5-table; 6-ironer; 7-folding adjustable board



In this well equipped electric kitchen the ventilating fan, dishwasher, refrigerator, water heater, range, cooker, and mixing devices that grind coffee, chop meats, whip cream, etc., make the housewife's laboratory the last word in kitchen convenience

Opening the front door of this seven-room house, we notice the hall lighting fixture of pendant type. There is also a console and mirror of the lovely wrought metal now so much in vogue with an electric candle attached at the lower ends. As a happy alternate to this mirror there could be used a console with wall-bracket on each side of the mirror or a table lamp, or both brackets and lamp, or there might be a torchère of Spanish type. A duplex outlet in the hall accommodates the console lights and the vacuum cleaner which is used two or three times a week to keep the floor covering new-looking and bright. The torchère is connected to another duplex outlet which can also accommodate one of those electrically lighted aquariums which lend a bit of brightness to a dark corner.

For the living-room, two-light brackets, I think, are preferable to one-light brackets, although this depends upon one's taste and the size of the room. The present-day tendency is toward local lighting only. By local lighting I mean wall-brackets and lamps—table lamps, floor, and bridge lamps. Lighting of this kind is decorative and looks well but

there may be times, especially when one is entertaining that general illumination in the living-room is required. Personally, if I were building a house and did not care to have an overhead fixture in the living-room, I would in any case have the necessary wiring for an overhead fixture made and somehow concealed so that in the future, if needed, it would be a simple matter to install one.

In the dining-room, even in cases where candles are invariably used for table decoration and illumination, a ceiling fixture is, in my opinion, required. This fixture ought to be supplemented by wall-brackets of which there are many different types, including the candle-type for Colonial, Spanish, Italian, and, indeed, almost all styles of home.

In wiring both living- and dining-room, there should be a duplex outlet for every twelve lineal feet of baseboard. Of course, this does not mean that outlets should be placed with mathematical precision just so many feet apart. Rather, one should visualize the placing of the furniture in these rooms so that outlets will be installed where they will be of utmost convenience for the use of lamps, and such appliances as the vacuum cleaner, heater and fan, also for the table appliances like the percolator, toaster, table stove, waffle iron, etc., which are often used in the living-room for fire-side teas and after-theatre suppers and in the dining-room for breakfast, luncheon or the evening meal. No lamp should carry more than 8 feet of cord and under no circumstances should lamp cords be run across the floor of a room or under carpets. Ample provision should be made for all the lamps likely to be used in a room, taking into consideration future electrical needs. To provide greater convenience a floor outlet should be placed in the center of each of these rooms, flush with the floor so as to be inconspicuous. In the dining-room particularly the floor outlet is indispensable as it eliminates all overhead cords. With the installation of the floor outlet and a table tap, providing two or more extra outlets from the one floor outlet, electrical appliances are a pleasure to use at the table.

Even the ordinary cellar may be made a pleasant workshop if the walls are white-washed to reflect light from the powerful lamps placed over ironer, washer, and collapsible ironing board. In this laundry the overhead drier adds to the convenience

Over fireplaces outlets should be placed in a recess below the surface of the mantel shelf, so that if mantel lamps are used, the plug connection will be out of sight and only the silk cord visible. An outlet should also be placed conveniently near the hearth for electric log if desired, or for the percolator and table stove for fireside tea. In all cases I should specify duplex or double outlets throughout the house. The cost is so little in excess of that for the single outlet and the convenience is so great that the home owner is more than repaid for this bit of foresight.

The kitchen is verily the "workshop of the home" and every effort should be made to equip it as completely as possible. The overhead fixture, fitted up close to the wall and preferably enclosed in a milk white globe is here indispensable. The higher up the fixture is placed, the broader will be the spread of light from it, so that when set close to the ceiling, the entire room is lighted. Provide local illumination at sink, range, refrigerator, kitchen cabinet, and other places where needed. Of course, the grouping of the kitchen equipment will determine the placing of lights, so that one small pendant or bracket fixture frequently covers one or more working planes. Very light walls in the kitchen lessen the lighting problem, as the darker the walls, the more light required. At none of the important working points of the kitchen should the house-wife be standing in her own light, thus shadowing the work in hand. A pull-chain bracket over the sink and one between the range and cabinet, together with the center ceiling light should usually be sufficient in a kitchen of moderate size. If the refrigerator is in an alcove, it too will need a special light.

Continued on page 98

The laundry has taken long steps toward convenience and comfort. Above at right the drier makes the laundress independent of the weather, while grouping the tubs, electric wringer, and ironer under the windows makes for plenty of light

LITTLE HOUSES THAT ELIMINATE LABOR

There are many sites and situations where the ready-built house steps in as the logical and easy solution, eliminating labor and expediting construction. Fortunately, too, it is possible to find the simple and good among the many available designs, and a man may have a one-room cottage tucked away on some hillside, or a summer home whose wings spread wide enough for family and frequent guests. For straight camping purposes the screened canvas house offers considerable comfort.

Photographs by courtesy of the E. F. Hodgson Co., Kolb Building Co., Sears Roebuck & Co., Louis Bossert & Sons

Spacious and livable is this type of ready-built, whose low, spreading lines fit readily into the landscape

This was awarded a $50 prize
in the Garden Club Photograph Contest

The chicken run becomes a lily pond

MRS. C. LAZELL NORTHROP

Of the Ridgefield Park (N. J.) Garden Club

To show that a year-old garden may easily be an achievement of merit and charm, if a sound idea is the basis, was the purpose of our offer of prizes of $50 for photographs and brief description of a year-old garden (for garden club members). A description and photographs of the garden of Mrs. Julia Marquam of Portland, Oregon, who also won a $50 prize, appeared in the February number.

A YEAR OLD WATERLILY POOL

For years we had dreamed of and planned a natural garden with a lily pool for our outdoor living-room; so after disposing of our chickens, coop, and runs we began last April a new garden on their site. Our entire plot is 50 x 140 ft., and the space taken over for this work was 38 x 40 ft.

The first photograph shows the excavation for the pool: it had no planned size or shape—it was just dug! The depth, where the lily tubs are placed on stands, is 4 feet, so that the tubs may rest on the bottom of the pool throughout the winter without freezing. The depth varies with a series of elevations until at the margin there is about a foot. This is built up with sand and pebbles so that it gradually reaches a level with the grass plot, providing a bathing beach for the birds.

My husband and I did all the work, and hard work it was! Our soil is hard red clay, so first of all we moved all the top soil and heaped it in one corner of the yard. I think we could qualify as first class concrete mixers, as we used and carried 3300 pounds of cement, plus cinders and sand.

There are three overflow pipes draining into dry wells under the flower beds. The water is piped from the house under the lawn to the back of the falls where the flow can be regulated at will. The falls are raised five feet above the pool's surface and are built up of flags and slabs of rock in as natural a manner as possible. A circle of evergreens edges the back of the falls, giving a miniature forest effect. A large family of goldfish and snails make themselves at home among the Lily pads and lately three frogs have joined them. The pool is rimmed with rocks, flags, and tree stumps with every crevice planted with Ferns, Violets, Forget-me-nots, Sedums, creeping Phlox, Violas, Alyssum and many other rock plants, so that the bloom is carried down to the water's edge.

The lower right hand side of the pool is bordered with Japanese Iris; and from there it runs into a bed of Iris germanica, Lady's-slipper, Junipers, Pitcher-plant, Forget-me-nots, and other woodsy things partially shaded by a leaning Cherry tree. A fence enclosed this side of the yard along which are planted climbing Roses—Paul's Scarlet, Silver Moon, Dr. W. Van Fleet, Mary Wallace, and Climbing Gruss an Teplitz. In front of these are herbaceous perennials and red Roses.

To the left of this bed is a grass plot running up to the water's edge, rising and falling until it terminates in a bed bordered with rocks running into the lawn proper. In the pockets made by these rocks are planted English Primroses. This bed is filled with annuals, Foxgloves, and a winding row of Phlox.

As one climbs the path to a little hill which is broken by a cross path he will see two stone seats. One seat is on the water's edge which provides a delightful place to rest and watch the Lilies, and, there among the clumps of Phlox Miss Lingard, Pentstemon torreyi, Lupins, and Gladiolus, be at peace with the world, while around one's feet, over the rocks that edge the paths and beds, tumble Sweet Alyssum, Viola Jersey Gem, and Phlox divaricata. The other seat is under the Grape arbor, placed on a sunken flagged flooring large enough to hold a small table and two extra chairs. It is flanked on either side by large beds having Delphiniums and Lilies as their keynote. Massed in front are Foxgloves, Canterbury-bells, Gladiolus, Coreopsis lanceolata, and some annuals such as Verbena, Snapdragon, Nicotiana and Zinnia.

On the highest point of the path on the way to the rock garden is a huge plant of Anthemis tinctoria which was a mass of bloom all summer. Turning to the right, we come to the rock garden, a miniature one which is built in back of the falls, and terraced with rows of rocks and planted with as many Alpine and rock plants as the space will accommodate. Here Alpine Poppies vie with Rock-roses and Violas, while Saponaria, Iris pumila, Primroses and Sempervivum are very much at home. A sturdy little Bottle Gentian flourishes here, too.

Across the back of the plot and shutting us in from our neighbors is another fence covered with Ramblers, and a bed 3 feet wide in front is planted with clumps of Hardy Asters such as Lil Fardell, Feltham Blue, Climax, Mrs. S. T. Wright, Perry's White, and White Climax; also Boltonia, Artemesia lactiflora, Hollyhocks, and Cosmos. In front are massed Lilium auratum, Coreopsis lanceolata, and Chrysanthemums—a riot of color.

Excavation for the pool—April, 1926. The depth varies from 4 feet in the center to about 1 foot at the margin

The completed garden—June, 1926. The lily-pool in the background, with a riot of annuals and perennials in flower

Among OUR GARDEN NEIGHBOURS. *Readers open column*

LETTERS *about Gardens and Homes* FROM OUR READERS

COLUMBUS
OHIO

Dear Editor:

I think I have discovered a conflict of authorities, and am venturing to ask you to tell me where the truth lies.

I have in my garden book an extract from an article by Hugh Findlay which appeared in your October, 1925, issue, in which he says "The average planting of grass seed per 100 square feet is 1 pound."

I ave just called up a local seed company here for data for a contract I am about to make with a landscape architect who is going to develop my lawn. This company says that the seeding ratio is 1 pound of seed for 400 square feet. I should be indebted to you for a judicial word.

Edward D. Jones.

GARDEN CITY
NEW YORK

Dear Sir:

There is quite a diversity of opinion as to how much grass seed should be used in seeding a lawn, and then again something depends upon the kind of grass seed that you use, as different grasses have different weights. Sometimes 14 pounds is regarded as a bushel and other times 20 pounds is called a bushel. On the basis of 5 bushels to the acre, which is the general standard of seeding, you would get one pound to 435 square feet assuming 20 pounds to the bushel. That is average seeding but a great many planters use at least double that amount.

The New York State Experiment Station recommends one ounce to the square yard which would give roughly 11½ ounces to 100 square feet; or, say a little less than three-quarters of a pound. The tendency in seeding small areas is to seed much more thickly and make sure of a quick, dense growth. That is what Prof. Findlay means in his recommendation of a pound for a hundred square feet. It is very heavy seeding but is what is usually done in seeding the area in front of the house. For large lawns five bushels to the acre is usually given and some people even reduce that to three. In laying out golf courses, however, that is doubled or trebled. In other words, they will give 3 pounds in that case to 400 square feet, which would very nearly approximate the N. Y. Experiment Station's advice. It really all depends on what you want to achieve.

For immediate effect, sow thickly, if expense is no factor. On large areas where a comparative thinness would not be apparent to the eye I advise the rate of 5 bushels to the acre.

Leonard Barron,
Editor

A Climbing Rose of a new color

Dear Editors:

Dr. J. Horace McFarland's enthusiasm for Climbing Roses is shared by many amateurs. Roses never make a lovelier display than in their height of bloom on arches, pillars and trellises. We are indeed fortunate in the present day wealth of exquisite Climbing Roses. Who would be willing to be restricted to those of our grandmother's time—the Baltimore Belle, the Seven Sisters, the Prairie Queen? A wonderful advance has been made even within the last few years.

And now the hybridizers are succeeding in the attempt to introduce new colors which we have never seen among hardy Climbers. In the fall of 1925 I set a new plant in my row of Pillar Roses, and I am too enthusiastic about its novel color and beauty to keep still. Its fame should be spread abroad. Its name is Jacotte. The Rose itself seems to possess all rose virtues. Apparently perfectly hardy, even the tips did not winter kill the first season; vigorous in growth, it reached top of its pillar the first season; good foliage, not subject to mildew or blackspot, and it gave a fair number of blooms the summer after setting out.

But the color is the strong point of this Climber. Everyone who saw it admired it, and put in on the list of "must haves." I will quote the color description from Bobbink and Atkins rose catalogue: "One of the sensational new roses carrying the brilliant orange color into the hardy climbers. Holly-like foliage." Dreer says: "Good-sized, delightfully sweet scented flowers of a light salmon orange with golden-yellow shadings at the base of the petals." It is not a simple self color easy to describe. Better own and study it.—Miss A. H. Botsford, *Edgemoor, Del.*

What will cure moss on bricks?

To the Editor:

I would like to know more about what can be done to prevent moss on brick walks. I am a gardener and grower and in my landscape work have found it difficult to prevent moss from growing on the brick paths. It has been suggested that I scrape the bricks during the winter months and then wash with gold dust washing powder. This I did but the moss is already beginning to appear again. I would be glad for any help you can give me.—Arthur Bricker, *Portland, Ore.*

As to figuring brick costs

Dear Editor:

I have just been looking over the January, 1927, number, and am critical of the article by Mr. Whitman. He says that usually floor beams, floors and roofs will be identical whether walls are of frame or masonry. He forgets timber dogs and plate anchors and all damp proofing or wall boxes. Also he forgets the somewhat greater expense in a brick wall of window frames and finish. Deep reveals are attractive but he is considering only expense.

As to his typical wall 20′ 0″ x 8′ 6″ with one window opening, I would use a 4 x 6 sill and save money by avoiding trouble over cellar windows. He figures 177 ft. of lumber which is near enough and 170 ft. of boards will cover, including waste because a window opening is to come out.

The trouble is he figures maximum costs for a frame wall and minimum for a brick wall, including his use of an 8 inch wall which most will not use for the first story of a house more than one story high. Let this pass, however. At prices around Boston to-day I can buy the frame and boards for around $40.00 a thousand with a total charge of $14.88. As to his $2.08 for paper, most paper used does not cost one cent a foot and the laps will balance the window opening, $1.00 will furnish good paper. Clapboards cost any old price one wants to pay for pine, cypress, cedar or spruce. From six cents to fifteen cents a square foot may be the cost but why take so high a one. 155 net ft. of surface, the window out, will use 120 standard clapboards. Good ones can be bought for fifteen cents each, or $18.00 total with nails at fifty cents. We have a total cost for materials of $34.38 except for flashings. More flashings must be used for a brick wall opening than for one in a wooden wall, or a leak will come so they may be at least offset with each other.

As for labor, at $1.25 per hour we can do the framing and boarding for $30.00 per thousand or $10.41; and the papering and clapboarding for ten cents a foot easily, or $15.00. This gives a total of $25.91 for labor and a total for all of $60.29.

HENDERSON'S SPECIAL OFFER

1927 Seed Catalogue and 6 Packets of Tested Seeds —only 10c

MAIL the coupon with only 10 cents, and we will mail you "Everything for the Garden," Henderson's new seed catalogue, together with the Henderson specialty offer of 6 packets of our tested seeds.

These 6 packets are all seeds of our own introductions, and are among our most famous specialties—Ponderosa Tomato, Big Boston Lettuce, Early Scarlet Turnip Radish;—Invincible Asters, Brilliant Mixture Poppies and Giant Waved Spencer Sweet Peas. These, like all Henderson's seeds, are tested seeds.

Many of the accepted methods of testing seeds were originated by Peter Henderson three generations ago. These methods improved by 80 years of experience still safeguard the standard quality of Henderson's seeds.

Giant Wave Spencer Sweet Peas

Henderson's Invincible Asters

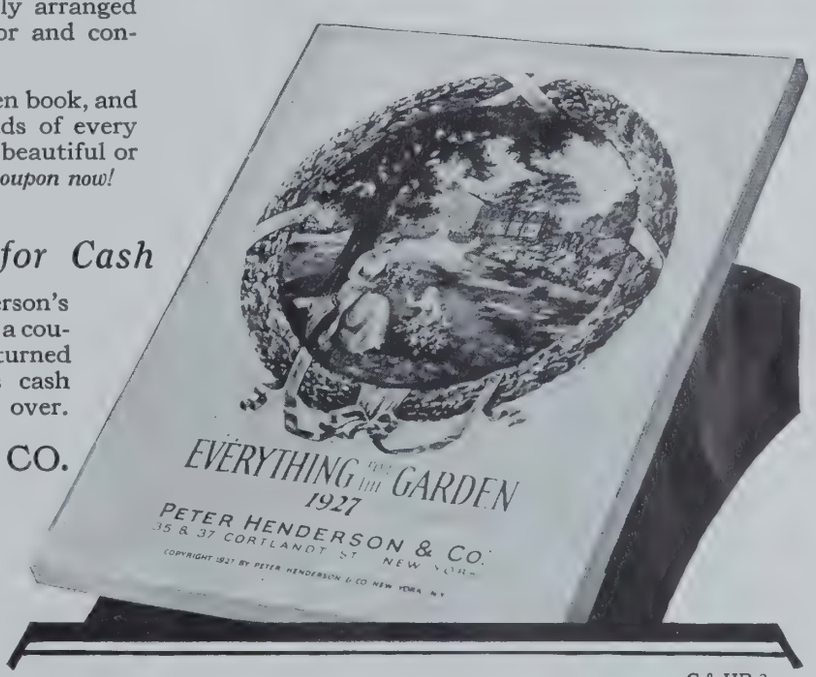
Brilliant Mixture Poppies

Everything for the Garden

This is a book of 204 pages, with 16 beautiful color plates, 64 pages of rotogravure, and over a thousand illustrations direct from actual photographs of the results from Henderson's seeds.

It offers many special collections of vegetable seeds arranged so as to give a continuous supply of fresh vegetables throughout the Summer, and collections of flower seeds especially arranged for harmony of color and continuity of bloom.

It is a complete garden book, and should be in the hands of every lover of the garden beautiful or bountiful.—*Clip the coupon now!*



Every Empty Envelope Counts for Cash

This special collection of Henderson's Tested Seeds comes to you enclosed in a coupon envelope which, emptied and returned to us, will be accepted as 25 cents cash payment on any order of a dollar or over.

PETER HENDERSON & CO.

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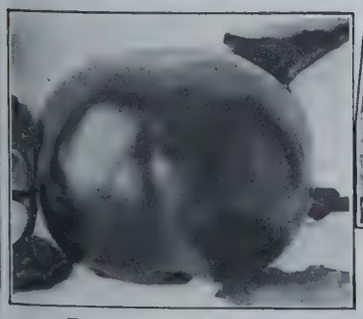
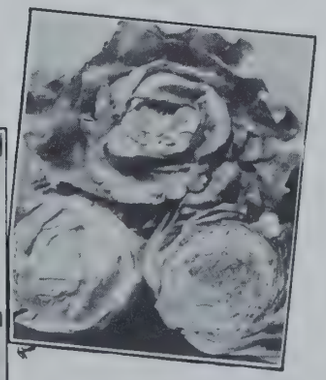
New York City

Early Scarlet Turnip Radish



Ponderosa Tomato



Big Boston Lettuce

G & HB-3

PETER HENDERSON & CO.
35-37 Cortlandt Street, New York City

Enclosed is 10c for Henderson's Seed Catalogue and 6 packets of famous tested seeds, in coupon envelope.

Name .....

Address .....

City .....

Add the painting at Whitman's figure of $11.28 if you like and get a total finished wall costing $71.59. Add 10 per cent. gross profit, or more if you want to. Call it $80.00 or $85.00 for the wood wall.

On the brick wall he prices the other way and figures low for a carefully laid wall with bricks selected for color, and assuming some good style of bond; but only an average case. But leave it that way—leave his whole brick wall figure as it is. Let his $60.00 per thousand include header course sills and flat arch over opening. Call it, as he does, a total of $156.00.

The comparison is more nearly an average case. A small house, with 3000 sq. ft. of wall surface costs over $1200.00 more in an 8" brick wall than in a frame wall—and still more if walls are thicker than 8 inch.

It always seemed to me that brick did not need to fight its way by trying to beat wood in price by such methods. I like a brick house and am by no means against them. I am a builder and would as soon build one as the other.—Fred A. Wilson, *Nahant, Mass.*

To the Editors:

The article on comparative costs of brick and wood in the January issue should be of considerable interest to home builders. While actual costs on every building operation vary to at least some extent, the illustrations selected are, I believe, fairly typical, and closely approximate the costs which we have found in our work. I believe that more articles of this nature, with the information secured from reliable sources, would not only be well received by the public generally, but would be a decided benefit.—Fred Rabadan, *New York City.*

The Swamp Sunflower furnishes one of the most desirable bits of fall bloom—a brilliant golden yellow that is at its best in October (See Mr. Lane's letter below)

A Handsome stop-gap for October

Editors of Garden & Home Builder:

The Arkansas variety of the so-called Swamp Sunflower (Helianthus angustifolius) introduced by the United States Department of Agriculture several years ago has been described in Garden Magazine (September, 1921) but never pictured. [This was introduced to trade under the meaningless and obviously incorrect name H. questifolius and under that name was illustrated under the "Novelties for 1920"—see Garden Magazine, April, 1920, page 113.—Ed.] The accompanying photograph, taken October 17, 1926, shows a group of five plants that were volunteers in the spring of 1925 and were transplanted in the spring of 1926 to a bed that had been dug out to a depth of a foot and filled in with topsoil and leaf mold.

The plants had been pinched back twice, but the whole group was over 6 feet tall, and one or two stalks ran up more than 7 feet. The individual flower heads are about the size of the common Black-eyed Susan of the fields but of a brighter yellow. The slender, shiny leaves and clean-cut flowers give the plant a refined appearance that is wholly different from that commonly associated with the name Sunflower. Its mass of brilliant yellow bloom lights up the garden at a time when most of the summer flowers have gone and the hardy Chrysanthemums have not yet begun to appear. It is perennial and in spite of its common name does not require swamp conditions, though it should be watered in a long dry spell.—Bernard H. Lane, *Washington, D. C.*

"Iris Hill," the home of Mr. and Mrs. George F. Gault, at Richmond, Indiana, owes its name to the attractively planted 400 foot drive pictured above. For details of the planting see Mrs. Gault's letter below

A successful five-year development

To the Editors:

"Iris Hill," our country home, was started in the edge of a woods on an 80 acre tract of land 5 years ago, after we had spent 17 years of our married life in large cities. We have been very much interested in developing the ground, and are rather proud of the result, shown in the accompanying picture.

The 400 foot drive is bordered with 10,000 Iris bulbs, which started with 300. By re-setting as they multiplied, in 3 years we had the Iris border of yellow, lavender, purple and white, finished. Back of the Iris we have stared a shrubbery hedge, which from a small beginning with a few Lilacs, Spireas, and hardy Roses, we have developed quite a growth and now have about 75 Lilacs, 50 Spireas, and 150 Roses. In between the shrubs we have scattered red and white Peonies, and Tiger Lily bulbs.

The slope of the hill below the lawn is my old-fashioned rose garden, and is a thing of beauty in June. Between the vegetable garden and back lawn is a seed flower border of Cosmos and Petunias, and at the rear of this is my chicken yard, hidden by a tall hedge of Goldenglow and a rustic grape arbor. Here and there we have planted Tulip bulbs, and have tried to scatter a few hardy fall flowers through the beds so as to have a succession of bloom from early spring to November.

I have done most of this work myself, besides caring for a family of four, and taking care of the chickens. In the light of my own experience, I feel that there is no excuse for the country woman of to-day hopelessly longing for beauty in the garden: it can be hers if she is willing to put forth the effort.

What is more, our investments in beauty have paid something in cash: in the past two years we have sold $50 worth of Iris blooms. And have had the pleasure of decorating our own city and country churches, and the city school which our children attend.—Mrs. George F. Gault, *Richmond, Indiana.*

Successful Boxwood slips

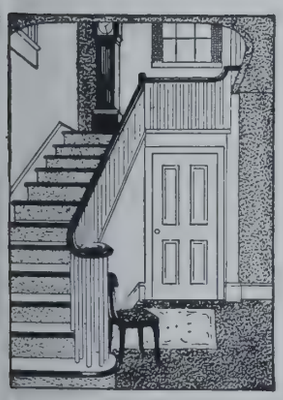
Editors of Garden & Home Builder:

The article on Boxwood in the November number (page 223) I found very interesting and instructive. Perhaps some other Boxwood fans will be glad to hear that I brought some slips of the tree from Maryland three years ago, set them out late in the month of October, and now have some flourishing plants.—Mrs. R. S. White, *New Milford, Conn.*

$4000.00 *for the best question* ASKERS

MOST UNUSUAL PRIZE CONTEST EVER HELD
NO QUESTIONS TO ANSWER . . . NO RIDDLES TO SOLVE . . .
NO NAMES OR SLOGANS TO INVENT

Wouldn't you like to know why and how Pondosa Pine can help you get an entrance as charming and lasting as those of famous Colonial homes?



When you came to the main stairway, where would you plan to use Pondosa Pine? You could ask many interesting questions about this one detail alone.

PERHAPS you are building a home. Perhaps you are planning to build, soon. Perhaps you hope to build your own home—some day.

Lumber is one of the most important materials that goes into a home. On it depends long life and staunchness—beauty of trim and finish — the lasting trueness of doors and windows—the results of paint and varnish—a hundred and one things that make for pride and satisfaction.

One of the very choicest woods for building purposes that grows in America is Pondosa Pine. If you were going to let a contract tomorrow, would you specify Pondosa? If so, why? Where should it be used and why?

To encourage you to know all about Pondosa, we are offering $4000 in cash prizes for the best sets of questions regarding its use.

The architect, contractor and lumber dealer, too, should know *all* about Pondosa. Its advantages over other materials for certain purposes. What it means in building economy. Why it appeals to careful carpenters and the country's foremost manufacturers of window sash, doors and interior and exterior trim.

Therefore, architects, contractors and lumber dealers may try for the prize money, and to make this contest eminently fair we are dividing it into four classes. One—Home owners. Two—Architects. Three—Contractors. Four—Lumber dealers.

24 PRIZES IN ALL

Four $500 *Prizes*

We will pay $500 in cash in each class for the best set of questions sent us about the use of Pondosa Pine in building.

Twenty $100 *Prizes*

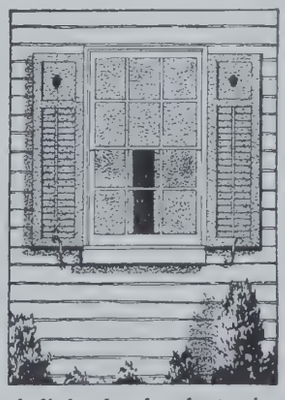
We will also pay $100 in cash to each of the five home owners, $100 each to the five architects, $100 each to the five contractors and $100 each to the five lumber dealers whose sets of questions shall be judged to be the next best.

You have three months in which to prepare and send in your questions, but it will pay you to start working on them now. The number of questions asked will not alone decide the winner. You may send as many sets as you wish. You may get all the help you need from any architect, contractor or carpenter. Send your questions to Contest Editor, Dept. 12, Western Pine Manufacturers Association of Portland, Oregon.

CONTEST RULES

1. Contest opens March 1, 1927. Closes May 31, 1927. Questions must be postmarked not later than May 31, 1927, to be eligible for entrance. The winners will be those who in the opinion of the judges submit the best sets of questions. Checks will be sent winners as soon as decisions can be made. Public announcement of their names will be made in September.
2. If you are a home owner or prospective home owner, please print or plainly write your name and address at top of each sheet.
3. If you are an architect, contractor or lumber dealer the questions should be written on your business stationery.
4. Any firm or any or all of the individuals in an architect's, contractor's or dealer's office may compete.
5. If in the opinion of the judges two or more contestants are tied for any of the prizes, the full amount of that prize will be given to each.
6. The judges will be selected by the Western Pine Manufacturers Association. Their decisions shall be final.
7. Do not write for information about this contest. All the information is contained on this page.

Can't you imagine the need for thoroughly seasoned lumber in interior trim—for doors, baseboards, moulding and many other important places?



A little thought about windows, siding or clapboards, cornices and other parts of a house—inside or outside—will quickly suggest a set of questions to you.

Pondosa Pine

The Pick o'the Pines

THE NATIONAL
Garden Association

TO PROMOTE THE ANNUAL OBSERVANCE OF NATIONAL GARDEN WEEK

Coöperating Societies:

SOCIETY OF AMERICAN FLORISTS AND ORNAMENTAL HORTICULTURISTS
SOCIETY OF LITTLE GARDENS
ONTARIO HORTICULTURAL ASSOCIATION
AMERICAN IRIS SOCIETY
AMERICA DAHLIA SOCIETY
NATIONAL PLANT, FLOWER AND FRUIT GUILD

PRESIDENT:
Leonard Barron, F. R. H. S.

HONORARY VICE-PRESIDENTS:

Dr. J. Horace McFarland *Mrs. Samuel Sloan*
Mrs. Francis King *Mr. Frederick Newbold*
Mrs. Russell Tyson *Mr. Robert Pyle*
Mrs. Thomas G. Winter *Mrs. John D. Sherman*

Coöperating Societies:

WOMEN'S NATIONAL FARM AND GARDEN ASSOCIATION
THE AGASSIZ ASSOCIATION
NATIONAL HORTICULTURAL ASSOCIATION
THE SCHOOL NATURE LEAGUE
AMERICAN FORESTRY ASSOCIATION
WILD FLOWER PRESERVATION SOCIETY

REMEMBER THE PLAYGROUNDS

In making plans for the fifth observance of National Garden Week—April 17th to 24th—the question of playgrounds should be an important part of the program. While there is possibly the most urgent need for these breathing places in the large cities, yet, strangely enough, it is most frequently the rural and suburban town that is without such very necessary community recreation spots. Perhaps the fields and woods about these communities make such places seem unnecessary, yet towns are creeping farther and farther afield, coming closer and closer together and the day is not far distant when every town that has not set aside a recreation place will find it difficult and costly to do so. Especially does every school, both urban and suburban, need a well-equipped playground.

The Playground and Recreation Association of New York City is an organization that stands ready to aid civic-minded clubs and individuals everywhere to promote the development of playgrounds. In their latest bulletin, they make the following statements that sound a warning note to everyone interested in civic betterment and in the welfare of children:

"Four to six hours of vigorous activity each day are a necessary antidote for the bad effects of school on the child's development. Try as the best educators are trying, the school is a great strain on the physical and mental life of the child. It is a strain as the school is at present organized, but it should not be and will not be as we learn more about the child and the matter of education. The curse of the school is the long hours of inactivity, the bad seating, the poor ventilation, the artificial lighting and the artificial heating.

"Play activity in the open offsets the effect of long hours of sitting with its marked bad results and decreased appetite. It offsets bad ventilation which tends to decrease respiration; it offsets the effects of bad seating conditions with their tendency to slow up physical development; and, finally, it offsets the many conditions of mental strain with their tendency to delinquency and to the cutting off of development and power.

"There should be plenty of places for running, skipping, chasing, dodging and climbing. Vigorous team games such as baseball, basket ball, soccer, and tag games of all kinds fulfill the childs' physical needs. Skating and coasting are also most healthful and beneficial."

Recently this organization held a contest for playground beautification, 321 playgrounds entering this contest with first awards going to Green Bay, Wis.; La Porte, Ind.; and Stillman Valley, Ill. Thirty other communities received other awards. The purpose of this competition was to encourage the movement for permanent beautification of the places where adults as well as children play.

In these numerous local campaigns for beautification, a great deal of community coöperation was inspired, according to the judges. In La Porte, for example, schools, clubs, business organizations as well as individuals responded to the call for donations for the planting of trees, to furnish equipment, or actually to perform manual labor. American Legion posts, women's clubs, school boards, park commissioners, civic clubs, parent teacher associations, commercial and Lions and Kiwannis Clubs and other groups sponsored the many playgrounds entered in the competition. Thousands of children had a personal part in clearing the fields, constructing buildings and planting trees, vines, shrubs, and flowers.

CIVIC RECREATION GROUNDS

National Garden Week has inspired many localities to establish civic recreation grounds, one of the first to do so being Narberth, Penn., which set aside for all time a large tract of ground as a play place. The national government has for many years realized the need and value of such places and has set aside more than two hundred and ten millions of acres for national parks and forests and many states are establishing their own parks as well. This matter, however, is not one for the federal and state governments alone. It is for individuals as well, and there is no time better fitted to start such a community work than during National Garden Week when the whole country is thinking garden-wise.

That even the small rural community can accomplish this is proved by the town of Gregory, S. D., with a population of less than two thousand which has financed and maintains a civic park and picnic ground and two outdoor swimming pools. Such play places are not for the children alone but for their elders also. "Thoughtful people now recognize that play is essential to the all round development of a human being," says Farmers' Bulletin 1388, (free on application to the U. S. Department of Agriculture, Washington, D. C.) Gradually this fact is being understood more and more by civic workers, and such play places are springing up with heartening frequency. Surely there can be no finer phase of the observance of National Garden Week than to incorporate such a plan in its program.

The Garden Club of New Orleans has always coöperated so wholeheartedly in the observance of National Garden Week and its activities have been so inspiring that it is with extreme sorrow that we learn of the death of its founder, Reginald Somers Cocks. Professor Cocks was a nationally known and beloved gardener, his work in the chair of Botany at Tulane University and his coöperation with Professor Sargent of the Arnold Arboretum making him an outstanding figure in the garden world.

SEND US YOUR STORY

Beginning in our June issue, on the Association page we intend to publish frequent accounts of the activities of various garden clubs and such organizations throughout the country. To secure all this valuable material that will be so inspiring to clubs everywhere, we ask each garden club or flower society to send us the story of what they are planning or have accomplished in the way of making their community more beautiful and a better place in which to live. We do not want just reports of flower shows, lovely and helpful as they are. What we hope to receive is an account of town beautification, work with children, conservation projects, highway improvement, abolishment of signboards and billboards, preservation of natural beauty spots in the state, gardens at hospitals and around public buildings, nature libraries established in schools, nature rooms in schools and playgrounds established.

For free constitutions, programs, and by-laws for garden clubs, for full information about our garden film "Tulip Land", and for free leaflets and program for National Garden Week address the National Garden Association,

Garden City, Long Island, N. Y.
Ellen D. Wangner, Secretary.

THE great country show places of America . . the fine places of the suburbs . . the colossal apartment buildings of Park Avenue, Michigan Boulevard, Wilshire Boulevard . . or modest dwellings of two or three stories . . built of Brick to last a lifetime, and more . . with permanent beauty mellowing with age . . the charm of the architecture enhanced by textural charm and coloring of the Brick itself.

The architect seeks out materials that lend themselves to unusual expressions of beauty.

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YOUR GARDEN *in the month of* MARCH

DIRECTIONS FOR USING THIS GUIDE

AS TO TIME AND PLACE: In gardening a date can only be approximated. Generally the latitude of forty degrees at sea level and a normal season is taken as standard. Roughly, the season advances or recedes fifteen miles a day, thus Albany would be about ten days later than New York (which is latitude 42). The latitude of Philadelphia is a week earlier. Also allow four days for each degree of latitude, for each five degrees of longitude, and for each 400 feet of altitude. Latitude 40 approximates a line through Philadelphia, Pa.; Columbus, Ohio; Richmond, Ind.; Quincy, Ill.; Denver, Col.

The Northeastern section

by T. A. WESTON

Throughout the northeastern section of the United States there is little opportunity for doing any great amount of gardening during the month of March. The period when mad hares are supposed to abound is oftentimes unpleasant and certainly not conducive to outdoor operations. It is usually around the middle of the month before I can gain any idea how the Violets, Violas, Pansies and seedling perennials have carried over in the frames and even then they are apt to be encased in ice, more so perhaps than those in the open, because water invariably gets into the frames and freezes there, so that it is not uncommon for something to be entirely frozen in. This does no apparent damage, however, so long as the water can drain out when thawing sets in. Rough and ready frames with celoglass sash are particularly valuable for carrying over young perennials, especially Violas, Pansies, and Primroses. The slower growing Primulas like pulverulenta, rosea, sieboldi, bulleyana, bessiana, etc., etc., are too precious to risk the first winter in the open, more so because the seed of some may take months, and even as long as two years, to germinate. It is easy enough to construct frames that can be knocked down when not required.

For raising seeds, I use a span-roof frame, with hinged glass sash, the latter merely some old window sash. Being deep, such a frame is better for seed raising than the ordinary flat or lean-to pattern frame, and in the summer it is cooler and more easily shaded and ventilated. When one has to be absent from home all day, one cannot take chances with choice seeds. These must have shade or they will dry up, while if darkened too much damping off may occur. In the winter a span-roof frame is warmer, drier and can be well protected, but this does not mean frost must be kept out. The tiniest seedlings of most alpine and other hardy plants do not suffer, even when the pots are frozen solid, so long as they are kept in complete darkness for the remainder of the winter. It is the alternate thawing and freezing with consequent lifting, coupled with biting wind effects that bring about losses of seedlings. The greenhouse owner, of course, has an advantage over the ordinary everyday gardener, inasmuch as he can sow his seeds early and induce early germination; the outdoor gardener perforce has to sow later and the choice things being slow are but tiny when the winter approaches.

Still, with the aid of frames, one can accomplish much in the way of seed raising and the rooting of cuttings. All kinds of alpine plants, hardy perennials, and even hardy Lilies may be raised, and grown on to planting out size, in frames. The only troubles that beset one are of the usual order, and the determined gardener always finds ways and means to guard against drying out, too much moisture, and "bugs"; and, let me add, "bugs" are ever seeking to make a meal of one's choicest treasures.

As regards the plants in the open, be they Roses, border plants, or the rockery denizens, be in no hurry to remove the coverings of litter or other material; to do this before the end of March is taking desperate chances and may result in the

loss of all prospective blooms on Primroses, Canterbury-bells, Foxgloves, etc.

Assuming one has a vegetable garden, a rapid thaw will give one an opportunity to do some digging; a half hour of this exercise in the early morning before going to business is an excellent tonic. It is a good plan, if one has the manure, to spread it over the ground while the surface is frosted; this permits the easy use of a wheelbarrow. Manure in these days is a scarce article, but with the aid of Adco, one may easily overcome this difficulty. A truss of straw and an equal bulk of leaves if available, treated now, will not only provide an excellent heap of manure in three or four months, but will also serve as a hotbed for raising seeds in April. Do not do any digging, however, until frost is out of the ground and the surplus moisture drained away, especially if the soil is at all heavy.

Continued on page 64

The Pacific Coast

by ELIZABETH URQUHART

If garden work has been delayed by unfavorable weather, the gardener must make up for it this month. The early part of the month may be rainy, but the latter half is generally warm and spring-like, with the Prune blossoms out, and the ground in good condition for working. Begin to cultivate the ground, as it dries out quickly, and if the surface is cultivated and worked to a fine pulverized state, it will act as a blanket to keep in the precious moisture. It is too late to turn in the weeds after digging, but they should be pulled up and put in the compost pile, for they rob the ground of moisture and the plants need it all.

Finish up the planting of deciduous shrubs and trees as well as Roses, and begin planting the more tender evergreens. as new growth begins, according to location, any time from February to May. These include the Eucalyptus, Acacias and Pepper trees (Schinus molle), and such selections should be made of the Acacias as will insure bloom almost through the year, from the early A. baileyana, A. dealbata in February to the winter blooming A. mollissima. In planting the Pepper trees care must be taken to get both the male and female of the species, in order to make sure of the lovely coral colored berries borne by the mother trees.

Also complete pruning of Hydrangeas, Fuchsias and Poinsettias. The Hydrangeas and Fuchsias thrive best in the cool, moist coast regions, in the interior, requiring shade and increased watering. The Hortensia varieties, blooming ten months in the year, are best adapted to California, and the Hortensia japonica bears blue flowers instead of pink. This

Continued on page 64

In the South

by ETHEL HUTSON

Most of the suggestions in the Month's Reminder for March are for work which gardeners in the Gulf Coast region should have done in January or February or earlier. Pansies, Calendulas, Daisies, Alyssum and Candytuft and many other annuals, planted in October, are in bloom now and many of the flowering shrubs have finished their blooming.

Instead of being the "month of first plantings" it is the "month of last plantings" in the Far South, when the tender summer annuals, such as Balsams,

Continued on page 66

Residence of Hon. William I. Schaffer Haverford. Byers pipe and nipples installed for plumbing and heating.

Architects: Seeburger & Rabenold, Philadelphia, Pa. Plumbing and Heating Contractors: Galligan Brothers, Philadelphia, Pa.

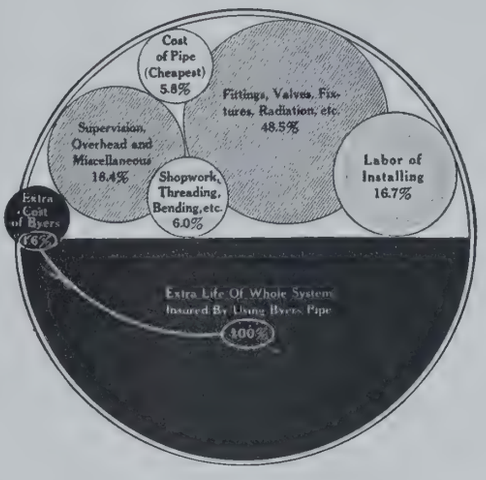
The Thrift of Rust Protection

PLUMBING and heating lines in any home should yield trouble-free, life-long service—or walls must be mutilated, floors torn up, and heavy replacement taxes paid time and again.

The arch enemy of pipe permanence is rust. It lurks within the walls of every line. Ceaselessly day and night, year after year, it seeks to corrode and destroy. For a few dollars more, the thoughtful builder insures against it by selecting genuine wrought iron pipe.

Throughout this pipe are millions of tiny silicate threads—each impervious to corrosion, each a barrier to corrosive attack.

Pipe so composed will serve long and dependably. Thirty, forty and fifty years is not uncommon.


Cost of Pipe (Cheapest) 5.8%
Fittings, Valves, Fixtures, Radiation, etc. 48.5%
Supervision, Overhead and Miscellaneous 16.4%
Shopwork, Threading, Bending, etc. 6.0%
Labor of Installing 16.7%
Extra Cost of Byers 6%
Extra Life Of Whole System Insured By Using Byers Pipe
100%

Double Life for a Fraction More

The cost of pipe is a small part of the cost of the whole system, as this diagram shows. The figures were taken from analyses of thirty-three pipe systems.

Cheaper pipe can be had. It lacks the rust-protective elements of wrought iron; and so before long, you are called on to pay manifold for pipe failures, in money, in trouble, in permanent damage to the good looks and comfort of your home. It is a heavy penalty.

Byers Pipe of genuine wrought iron, identified by its Spiral Stripe, is the choice of judicious builders for all permanent construction, including our largest and finest skyscrapers, and monumental buildings of every class. Tested for sixty years in every manner of service, its durability is unquestioned. Its slightly extra cost is a fraction of what it will save in years to come.

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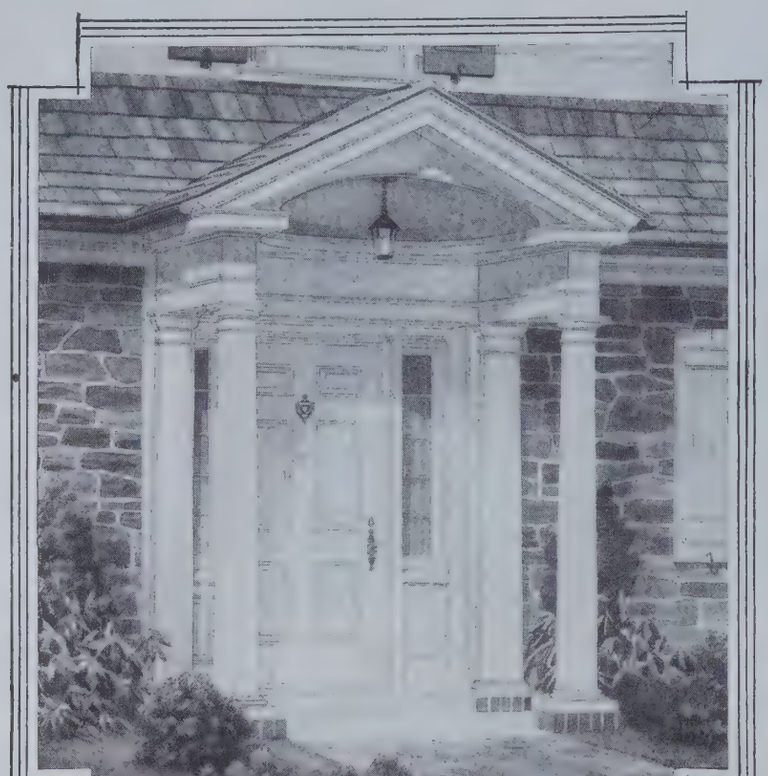

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FOR homes so typically American, Sargent handles, knobs and other pieces are particularly authentic and complete. But more—they meet every modern demand for permanence, convenience, security. They are of rust-proof, time-defying brass and bronze. They connect with Sargent easy-spring locks, the most modern protection for entrance and inner doors. Write for the free Book of Designs for patterns appropriate to the Colonial and other styles of architecture—and with your architect choose Sargent locks and hardware for every door and window. Sargent & Company, *Hardware Manufacturers,* 48 Water St., New Haven, Conn.

SARGENT
LOCKS AND HARDWARE

Your garden in the Northeastern section

Continued from page 62

Incidentally, I might mention that I am no advocate of gro ing vegetables unless one has sufficient space for such, a derives the necessary "kick" from their culture. A few squa feet of vegetables in a small home garden serve no useful pu pose and the space may well be devoted to flowers or oth ornamental features. Vegetables require good ground, well cul vated, and no shade from trees. Personally, I am content plant a few rows of Peas, Beans, Tomatoes, Corn, Carrots, a greens, without attempting to produce a surplus that cannot used. One can scarcely grow too many flowers, but it is ea enough to overdo the needs of the household with "eats." Th does not apply to fruits, however, for by planting a variety dwarf trees and bush fruits, the average suburbanite will nev have too much of one thing at any one time.

If you are extending your garden or making a new one, not attempt too much, and above all exercise your own indivi uality. Do not slavishly follow the neighbors. Gardening shou be, first of all, a personal pleasure, and there is no personality a garden if every other garden nearby is of the same order. makes me tired to see house after house with the same lay front, the same evergreens and maybe a few dot plants arou as if they had gotten there by accident. I firmly believe in t old adage that "a man's home is his castle" and I strongly o ject to having my garden over-run by other people's strayi dogs, or children making short cuts through it. I prevent su occurrences by fencing it in. Why not? Such an act is not u friendly to neighbors; rather otherwise, for it will save disco that surely will arise. And, apart from stray dogs, there are t many grown-up people who appear to imagine that flowers a anyone's property. I know it only too well.

GET YOUR SEED ORDERS IN

The catalogues should have provided lots of pleasure the pa two months, and if the orders have not been placed, delay longer. The current season offers many seed novelties, to s nothing of several new Roses, the grand new red-leaved Berbe thunbergi and the wonderful Gypsophila Bristol Fairy; th last I have been growing three years, and I was largely respon ble for its introduction into England where it has caused mu comment and won several high awards.

Unless one has proper facilities, do not attempt to sow a seeds until the latter part of the month. Even in a frame co ditions are not good enough to encourage germination, thou Sweet-peas may be sown as these are not averse to a cool te perature. If one can make a hotbed, many kinds of seeds may sown, particularly Tomatoes, and flowers that bloom too la if not sown early, Antirrhinums for example.

If any bulbs in pots still remain buried outdoors, now is t time to bring them indoors. Being well rooted at this time th will quickly respond to warmth. Failures with Hyacinths largely due to placing in warm quarters before properly root Warmth encourages top growth and if the flower spike pushes before the foliage is well advanced, there is small chance for succe

Amaryllis or Hippeastrum bulbs may now be potted; if carr over the winter from last season in a dry state, repot and wa carefully, giving a light position when the flower bud starts, it should do before the foliage is well advanced.

In some parts it may be possible to plant shrubs, fruit tr and bush fruits, and the sooner these are in the better.

If the pruning and spraying of fruits is not completed, lose time carrying out these operations, for it is not safe to ap strong winter washes after the buds start swelling, particula Plums. Spraying, of course, should be done when there is frost, but pruning may be done at any time.

Your garden on the Pacific Coast

Continued from page 62

blue color is said to be produced where the soil is acid, eit naturally, or rendered so by applications.

Poinsettias thrive best along the coast, reaching perfec from Santa Barbara southward, although they bloom in h Bay region when given the right conditions of moisture warmth. The plant after blooming should be cut back within a few buds of the old wood.

Cannas may be divided and replanted now, giving them a

Continued on pag

FROM THE WOODLAND TO YOUR HOME— *Pure Drinking Water*

The Water Supply of a Metropolitan City

TO give you a steady supply of clean water our reservoirs are guarded with infinite care.

Pure water from woodland springs and rivulets flows sparkling into the storage basins and eventually to your home. Fir trees planted around the watershed retain moisture and help to regulate the supply. Constant vigilance keeps it clean.

When your drinking water runs from the faucet, is it *still* clean and sparkling, with a reminiscence of the woods?

It is, if your home is BRASS-piped.

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Rustproof BRASS pipe gives a full clean flow of water all the time.

BRASS pipe for a $15,000 house costs about $75 more than the best corrodible pipe — and you never have to replace it.

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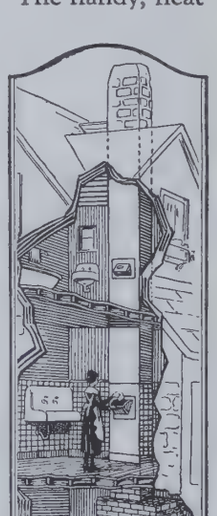

No Fuel Required

Once a week, or even less often, you simply touch a lighted match to the air dried waste. No gas, wood, oil or coal. Everything is consumed, while tin cans, bottles or other combustibles are flame-sterilized for removal with the ashes.

The view on the right shows a typical installation, and why the Kernerator must be built in when your home is erected. Be sure it is included in your plans. More than 2,500 architects and builders know and recommend it. Full details in free booklet, "The Sanitary Elimination of Household Waste."

Write for a copy.

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KERNERATOR
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THE CHIMNEY-FED INCINERATOR

Garbage and Waste Disposal without Leaving the Kitchen

Your garden on the Pacific Coast

Continued from page 64

soil and plenty of water. If water be scarce, plant them in sunk perforated tubs or boxes with slow drainage. Summer bloomi perennials may also be divided and replanted now and the mo tender annuals started in seed-boxes, as well as tuberous Bego ias. Carnations, Japanese Anemones, Phlox, Pentstemon fibrous-rooted Begonias, Campanulas and other hardy pere nials may be set out, and wild flowers sown everywhere, with and without the garden boundaries.

When the bulbous house plants have bloomed, cut off t dead blossoms to prevent seed formation and put them out the garden, preferably sunk in the ground, where the foliage m ripen and the bulb store up food for next year. The house plan should be looked over and as the weather grows warmer, th may be given more air, and even put out of doors at nigh Indoors, avoid drafts and sudden changes of temperature. the plants are root-bound, re-pot them in the next size pot, wi fresh soil; do not water them too much, as overwatering mak the soil sour and yellows the foliage.

If you have a rock garden, overhaul and replant it th month. Renew the soil with a top dressing of light rich soil, ar where the plants have grown too large and out of proportio replace with new plants or with cuttings. Cut back the spri blooming rock plants, such as Arabis and Saxifraga, and cut their stems when they have finished blooming. In constructing new rockery, do not place the rocks too symmetrically, b follow more after nature. There should be good drainage, ar care taken not to form any "pockets" in the rockery, as the tend to make the soil sour, which is injurious to the plant The Sedums, Mesembryanthemums, Crassulas, Cactus, Ech verias, and Aloes may all be selected as rock plants.

Your garden in the South

Continued from page 62

Portulacas, etc., and the fall-blooming annuals and perennia can be set out.

But, on the other hand, the first warm days in the month a often followed by severe cold spells, so a general clean-up ar planting had best be postponed until after the fifteenth.

Start with the lawn, which will not be hurt by the cold, ar grub out weeds and coarse grass which spoil the looks of a law of Bermuda or other fine, close-running grass. Fill the bare spo with new sod and sprinkle the whole with good manure, bon meal, or cottonseed meal, which should be covered with a t dressing of light soil and rolled in with a heavy lawn-roller prevent its being washed away by hard showers.

Beds which have been turned up with a spade during t winter months should have the clods pulverized now with hoe, adding fertilizer of some sort at the same time. Lev these beds with a rake and they are ready for seeds. If the be have a good sunny exposure plant Sunflowers, Cosmos, Dahlia Zinnias, Scarlet Sage, Coreopsis, and Snapdragon for t flowering plants; and Verbena, Phlox, Petunia, Sweet Alyssu and Pinks for the low bedding plants. If the bed is a shady on with acid soil, plants like Hydrangeas, Azaleas, Forget-me-no Oxalis and many Lilies and Ferns should be set out as early as t beds can be made ready. Care should be taken lest the ground worked when it is too wet, for it only "cakes" if worked when is wet enough to form a ball when squeezed in the hand.

After the 15th of the month, Lobelias, Balsams, Portulac Sunrise Amaranth, Cockscombs, both Morning and Eveni Glories, Nasturtiums, Torenias, Vincas, and any of the Mallo may be planted in the open.

After the 15th is also the time to give the thorough cleani and spraying entomologists advise for the garden twice a ye Vines and bushes that have been killed back by the frost can n be cleared away, leaves raked up and buried in the muck-hea dead wood from trees and Roses trimmed out, and all the gard sprayed with lime-sulphur, about 20 to 1, as was done in Se tember, to kill off insect life that may have escaped the f spraying and the winter cold.

Remember that this is the month to start a successful f garden. Plant Hibiscus, Duranta, Malvaviscus conzatti (t large Turk's Cap), Plumbago, the Giant Klondyke Cosmos, t small Sunflower (which is a late bloomer), Zinnias, and Marigol Balsams and Zinnias planted now for early Summer flowers v

Continued on page

150 Pounds Pressure

CRANE VALVES

2500 Pounds Pressure

CRANE BEAUTY IN THE OPEN; CRANE QUALITY IN ALL HIDDEN FITTINGS

From creative design and skilled manufacture come the widely accepted beauty and comfort of Crane plumbing and heating fixtures.

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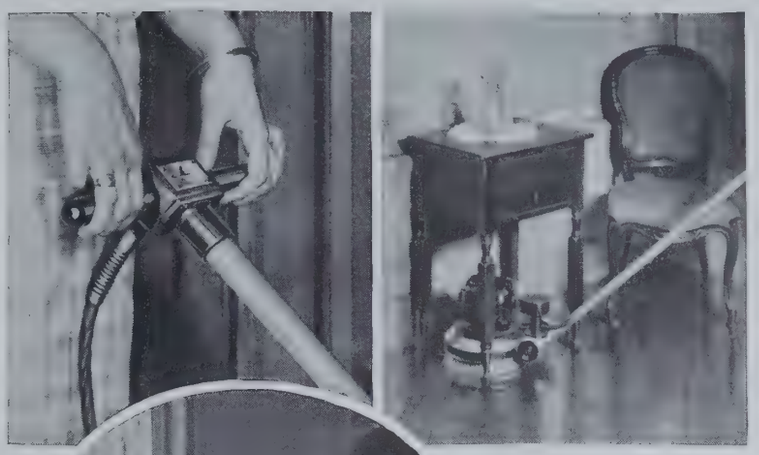

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It puts an end to work on hands and knees. It makes scrubbing, waxing and polishing ridiculously easy.

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NOT a mere shining up of the old homely surface, but an entirely new surface . . . applied after scraping off the old one.

The cost is but a fraction of ordinary methods . . . much less than a floor contractor's charge.

An amazing new machine which plugs into an electric light socket like a vacuum cleaner, and requires no more skill to operate, enables you to do the job yourself. It takes off completely the old varnish or shellac . . . sandpapers the floor to velvet smoothness . . . vigorously rubs in coats of wax . . . then polishes the wax to a lovely lustre.

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THATCHER
BOILERS-FURNACES-RANGES

Your garden in the South

Continued from page 66

probably seed themselves and the second crop will be blooming for the fall garden. Stocks, Snapdragons, and Marigolds, if trimmed back after they have bloomed in the spring, will give another set of flowers in the Fall months.

Divide Chrysanthemums, Cannas, and the Everblooming Tuberoses now for fall flowers, and plant vines that have blossoms at that season.

If the Poinsettias were not killed back during the winter months, it is now time to trim them back to within one foot of the ground and make new plantings from the tops of the trimmings. The old plants will soon put out again and must be staked and tied, as they are brittle and break easily.

It is time now to make beds in the open for Begonias, Geraniums, the Pink Plumbago, which is a wonderful winter bloomer in the house, and other pot plants which have been indoors all winter, but should be put in the ground during the warm months. This should be put off until the very last of the month, however.

The vegetable garden, like the flower garden, should be cleaned, fertilized and well worked during the early days of the month and seeds of the later and more delicate plants sowed. Beets, Radishes, Carrots, early Cabbage, Kohlrabi, Swiss Chard, Spinach, Mustard, Lettuce, Celery, Parsley, Leeks, Cress, Chervil, and Roquette may be planted this month, and Endive near the close of the month. Plant also Squash, Cucumbers, Melons, and all varieties of Bush and Pole Beans. Okra and Lima Beans should wait until the end of the month as they rot easily when the ground is too wet and cold. Tomatoes, Eggplants, and Peppers can be set out now and seed planted for a later crop.

By the middle of the month the orchard should have a great deal of attention. The mulch should be raked away and spaded in to enrich the ground, dead wood trimmed out, and all old fruit and dried leaves removed. Then the trees should be sprayed thoroughly with lime-sulphur, bordeaux mixture, or other good spray according to directions given with these sprays.

This is the month to move Camphors, but it is not wise to move deciduous trees after the middle of March. Evergreens can be moved until the end of the month.

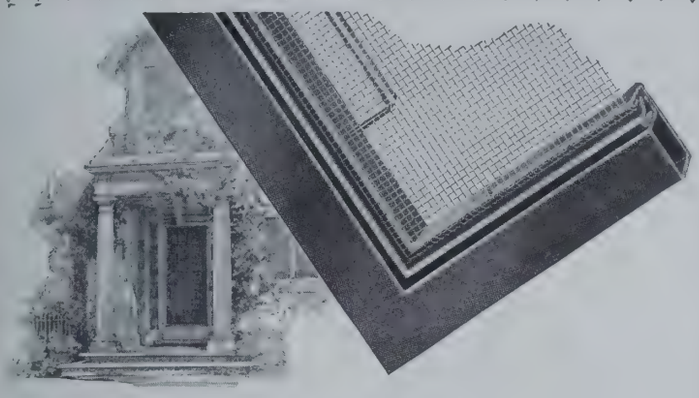
Lighting fixtures beautiful and appropriate

Continued from page 43

with a luminous carved alabaster bowl at the top. Or in a later type of Italian hall you could hang a great wrought-iron lantern with glass sides, but in that case the hall would be hung with ancient tapestry or velvet against the marble wall.

Lanterns, by the way, must be given a word, for they are sometimes the only thing that can be used in a hall with a deep well, or on a porch. There are lovely ones of all sorts from the great Italian ones or the smaller, more elaborate sanctuary lamps, down through all the different forms, to the plain ship's lantern or the pierced iron "Paul Revere." Lanterns, to my mind, are the most interesting of all forms of fixtures that hang from the ceiling, and yet as I say that, I have a vision of the lovely Italian chandeliers, the wrought-iron circles with candles stuck at intervals around them between the iron leaves and flowers. This circular chandelier has been used everywhere in all ages, and is always even in its simplest form, a lovely lighting device. I once saw that idea of a round chandelier very cleverly worked out in a studio room which had been built to represent more or less the interior of an old ship's cabin. There were beams across the ceiling from which hung fishing nets and tackle, and there were old sea chests about and many models of clipper ships and prints of them. And there were big green rum bottles that had been turned into lamps with shades made from old maps. The whole room was most informal and haphazard, as a studio should be, and hanging from the center beam on tarey old hawsers was the thing that gave it the greatest charm—a ship's wheel set with squat yellow candles.

I am glad I thought of that ship's wheel. It couldn't be used, of course, once in a thousand times, without looking forced and grotesque, but that one time it was perfect. And because it is extreme it is a good example of what this article has been trying to make clear: that fixtures as such, as mere holders of electric bulbs, are most uninteresting as a rule because so little consideration is given to them. But if we give them careful and sympathetic thought they may become the most decorative and charming feature of the room.



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Their neat, artistic and inconspicuous appearance and their adaptability to any style of architecture make Higgin All-Metal Screens the ideal screens for modern homes.

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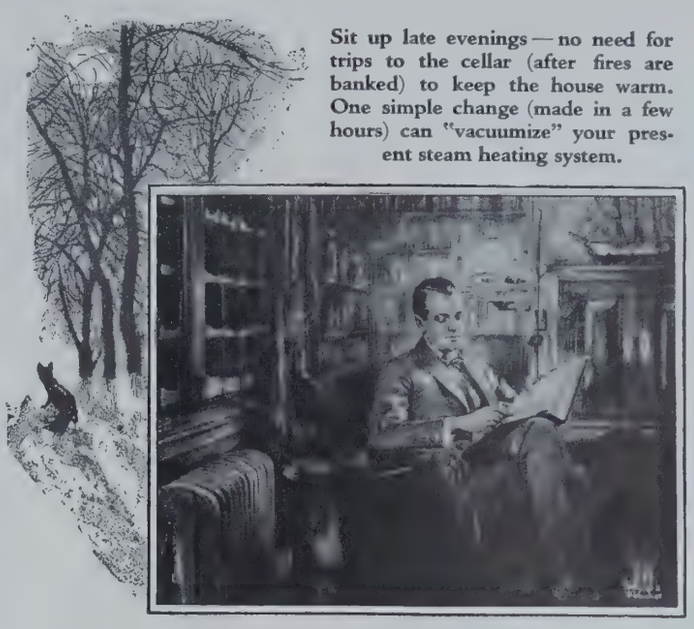

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[night or day]

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Here is the reason. When a boiler produces steam, steam has to lift an air load of 14.7 lbs. on every square inch of surface to force air out of radiators. If air cannot escape, steam cannot circulate even under high pressure.

That is why an air-venting valve was originally placed on each radiator.

When you get up steam every morning, much is wasted in lifting this air load of 14.7 lbs. For (unfortunately) most air venting valves let air back in just as they let it out—as soon as steam pressure drops.

The Hoffman No. 2 Vacuum Valve lets air out *quick—then locks it out.* This removes the "air load." A partial vacuum is created. Now, when you get up steam, it rushes unrestricted to radiators. Steam does not waste its heat energy fighting air.

That's why Hoffman Vacuum Valves make radiators hot in 15 minutes (not an hour). That's why radiators stay piping hot 3 hours (not 30 minutes) after fires are banked. For, air being locked out, steam continues for a long time to flow into radiators and give off heat. Hence greater comfort and—*you save ⅓ of the coal or oil you formerly used.*

Send for book — Like any investment, this one is worth studying. Send for an illustrated book, "How to Lock Out AIR—the heat thief." Just print your name and address on edge of this page and mail to Hoffman Specialty Co., Inc. Dept. E12, 25 West 45th Street, New York, U. S. A.

HOFFMAN VACUUM VALVES

Duckham still leads with Superb Delphiniums

For five years

my "Inimitable" Hybrid Delphiniums have been the accepted leaders of this wonderful flower in new colors, size and form, in all parts of America.

For five years

they have gained special awards from the critical judges at leading Flower Shows.

In five years

they have replaced thousands of plants in great American gardens, types that automatically became obsolete when compared with mine.

For five years

I have been importing seed from the best English sources, securing their latest creations—wonders of the wily ways of wizards in plant hybridization.

"Duckham's Delphiniums" have blazed the trail in creating a well deserved popularity for these gorgeous flowers, and I have them again in improved forms and colors, for those who want the finest for their gardens this year.

Duckham's "Inimitable Mixed Hybrids"

Price as before

Per dozen $11.00 **Per 100 $85.00**

My new catalogue of Hardy Plants and Roses is ready for those who request a copy

WILLIAM C. DUCKHAM

Rose and Hardy Plant Specialist

MADISON (Box G) NEW JERSEY

THE MOST UNCOMMON KINDS — Duckham's Hardy Plants — AND MOST GOOD COMMON KINDS

Summer homes by hill and sea

Continued from page 27

and should be painted an unobtrusive color. Unless copper is used, the metal roof will probably require painting each year if it is to last for any length of time. For the summer dwelling it is entirely satisfactory to omit rain water conductors and gutters and allow the roof water to spill on the ground. Any of the usual wood or metal gutters, however, can be used where it is desired to collect the roof water for household use.

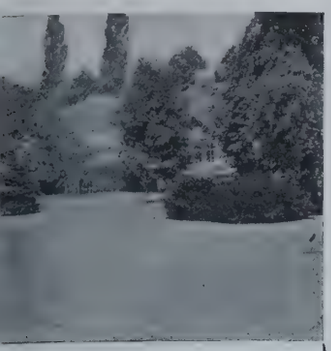
FIRES FOR CHEER AND USE

For the times when heat may occasionally be required, as well as for the cheerful aspect it provides, a fireplace is desirable in the living room at least. So that it may fulfill its purpose well, it should be built with a tight flue properly proportioned to the fireplace opening. The fireplace opening and depth should be sufficiently large to permit the burning of logs or wood chunks. The height of the fireplace opening (A, see accompanying drawings) should be less than the width of the opening. The depth B should be at least 20 inches for wood-burning fireplaces. A well constructed hearth is also an important safeguard against fire. A damper the full length of the fireplace opening and placed above the fireplace recess assures proper construction of the throat besides allowing control of the draft. The front hearth C should be about 20 inches in width and extend to the outside edge of the fireplace facing. A damper D the full length of this fireplace opening and above the fireplace recess assures proper construction of the throat besides allowing control of the draft. The smoke chamber E acts as a reservoir to collect the smoke. The sides of this chamber should be gradually contracted to meet the flue over the center of the fireplace opening. A smoke shelf in the smoke chamber deflects down drafts and is an important element that prevents smoke being blown out into the room. The area of the flue F should be $\frac{1}{10}$ of the area of the fireplace opening. The flue should be built tight. Each fireplace should have a separate flue. Fire clay flue lining assures a properly built flue. Start the flue over the center of the fireplace and do not make changes in direction with sharp bends. When the summer camp is built in the woods where sparks from the chimney may be a source of danger it is advisable to have a removable screen of heavy wire built into the top of the chimney flue (G on drawing). H is the lintel over the fireplace opening. This should be of masonry. The lower edge is supported by an iron bar, steel angle or shelf of the damper. A brick trimmer arch I supports the front hearth. The front hearth should be of the same material as that used for the fireplace facing. The back hearth, side jambs and back lining should be built of fire brick. An ash pit under the back hearth is convenient if space permits. The cleanout door can be located on the outside if necessary. As a further protection from fire, one should see that the carpenter keeps the floor joists and studs at least 2 inches away from the masonry of the chimney except where it is necessary to make the outside wall and roof weather tight.

Where wood burning stoves are used, for safe construction a masonry chimney should be built on a foundation carried down below frost. It is not good practice to use makeshift devices such as terra-cotta pipe supported on wood brackets. The top of the chimney should be carried at least 2 feet above the ridge of the roof. If the smoke pipe is of metal, see that ventilated thimbles are used wherever the pipe passes through partitions or ceilings. Where the pipe is placed close to woodwork or other easily ignited material, cover the pipe with several layers of asbestos paper. The perfection of kerosense or gasoline cooking stoves has largely solved the cooking range problem and saves the cost of building a chimney. These stoves should set free from the wall and no large quantity of fuel should be kept in the house. Small gas producing units are now made that can be installed if desired. The mechanical features which include the water supply, drainage and lighting systems are subject to individual solution for each cottage.

The lighting problem can be solved in several ways. The use of the kerosense lamp may be necessary in some cases. Perhaps the cottage is near enough to a supply of electricity to warrant wiring the house. When this is not the case and electric current is desired, it can be made on the premises by means of one of the small gasoline engines and electric generator sets now readily obtainable for this purpose. If electricity is used, be sure to see that the house is safely and properly wired. When a gas producing outfit is installed this can also be utilized for illuminating purposes.

Continued on page 74



Why Tony Always Called Here First

TONY trimmed the neighborhood's lawns and hedges. Being in great demand, he was quite snobbish. But he finally agreed to come end of the week, his favorite customers coming first.)

He came Saturday. The next time he came on a Thursday, and after that he called regularly on whatever day he had the first "trimming" of the week. When asked why I had become the favorite for the part, Tony said something like, "You see, boss, it is da Lawn mower. She cut good and make good da humor for all day."

The above little incident was related to us from Long Island, where hundreds of satisfied owners swear by the merits of

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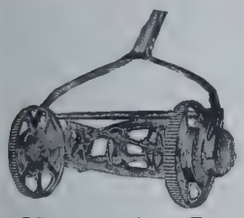
"PHILADELPHIA"
(Trade Mark Registered)
Lawn Mowers



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Lawn mower fussing and fuming ceases when the Genuine
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mowers. Doing one thing well for years has resulted in a line of mowers as nearly troubleproof and foolproof as human ingenuity can turn out. Combining finest grade materials obtainable, backed by experience, resources *and a conscience* has helped us become the largest makers of high-grade mowers in the world.

Please write today for our free catalog No. 25, giving details about our greatest line of Highest Grade Genuine **"PHILADELPHIA"** Hand, Horse, and Motor Mowers. One **"PHILADELPHIA"** mower will outlast four of the ordinary kind. If your dealer does not handle Genuine **"PHILADELPHIA"** Mowers, write us and please mention this publication.

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If you order your "Star Dozen" now, we will send FREE one Rosa Hugonis, The Golden Rose of China—the rose that blooms earliest in the Spring. "Hugonis" is a wonder and we introduced it at $5.00 per plant—*so don't miss this opportunity to get* the "Star Dozen" *and* Rosa Hugonis, all *for only $10.50.* Order *today!*

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Rarest of VINES

Climbing Hydrangea

(Schizophragma Hydrangeoides)

WE have a few strong pot-grown plants of this beautiful and unusual vine, named from the resemblance of its flowers to some of the hydrangeas. Attractive for its bright green leaves alone, and during the summer will clothe tree trunk, wall, or terrace with surpassing loveliness.

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A hardy, vigorous plant which completely covers itself with long sprays of delicate pure white bloom. Remarkably effective when allowed to twine about an old tree or like object, soon converting ugliness to beauty. The variety offered is superior to others because of larger flowers and freedom from diseases which often affected earlier varieties.

Strong Pot Plants Either Kind, each $1

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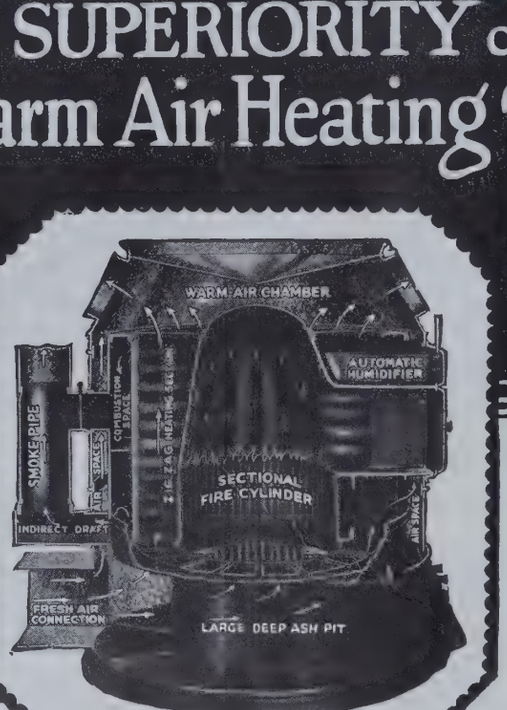
Have you Questioned the SUPERIORITY of Warm Air Heating?



IF you haven't investigated the FACTS, you may think steam and hot water heating are modern, and warm air heating old-fashioned. It *is* old-fashioned, just as old-fashioned as sunshine and fresh air. Steam and hot water systems give you dry, stale air to breathe; the Kelsey Warm Air Generator supplies pure, fresh, constantly changing air. Which do you think is better for the health of your family?

Not *"just heat"*—the
KELSEY WARM AIR GENERATOR
***provides* HEALTH HEAT**

There are great differences even in warm air heating systems. The Kelsey Warm Air Generator has three times the ordinary heating surface, and is correspondingly economical. It has an automatic humidifier which provides the moisture that prevents headaches and dry throats. And it is specially constructed to keep great volumes of warm, life-giving, fresh air in constant circulation through every room in your house.

THE KELSEY HEATING COMPANY
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Without obligation or undue solicitation, please send me your Free Booklet on Kelsey Health Heat. I have a ..... room house.

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Summer homes by hill and sea

Continued from page 72

Depending upon the amount to be invested the plumbing system may range from the most primitive to the most complete modern installation. Proper sanitation is of utmost importance. It is unlikely that a sewer system will be available and other means must be found to properly provide for the disposal of waste. There are several excellent chemical toilets on the market. These do not require any great amount of attention and are generally satisfactory. A more expensive method and one that will take care of all waste water is the septic tank. There are several of these manufactured as complete units that practically require only the digging of a hole in the ground and the laying of the necessary pipe to install them.

Perhaps water will be carried to the house from the spring in buckets and the roof water will be collected in barrels. A more convenient system is to pipe the water from the spring or nearby stream to the house. A windmill or gasoline engine may be utilized as the motive power to drive a small pump connected with a pressure tank that will force the water to the desired level or perhaps a hydraulic ram can be used. If an electric system has been installed the gasoline engine may serve to operate the water pump as well as the electric generator. While the hot water supply may be furnished by means of a hot water tank which is connected with a wood burning stove, there have recently been perfected small kerosene units for this particular purpose. These are efficient and often solve the hot water problem in a most practical manner.

Where a complete plumbing system is installed, see that shut-off valves are properly located so that the water may be shut off and the system completely drained in the fall before the house is closed for the winter.

SMALLER DEVICES FOR CONVENIENCE

If the cottage is built at the seashore or where bathing is a favorite sport, it is a great convenience to arrange a space sufficiently large to serve as a shower bath, drying and dressing room. This should be easily accessible from the outside and inside of the house and need not be expensive in construction.

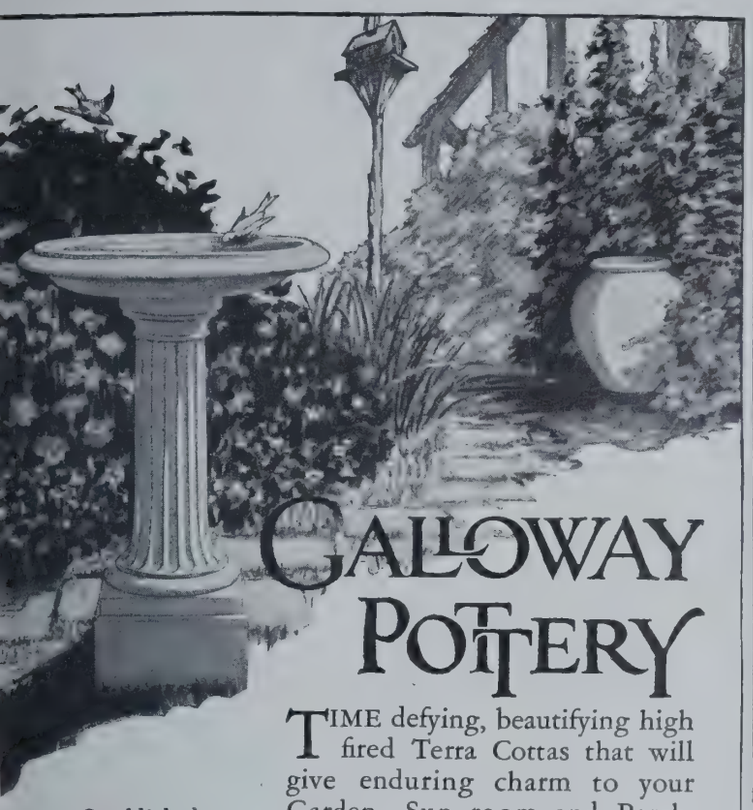
Hardware is an item often slighted when the summer cottage is built. It should be remembered that most metals are subject to rust and corrosion and that the conditions under which the summer camp is built and used are usually favorable to these destructive agents. Where salt air prevails, solid brass or bronze or other corrosion resisting metal must be used if the hardware is to last more than a few years at the most. If it is necessary to economize on hardware see that its surface is well protected against the attacks of moisture. Parts that can well be painted should be gone over once each year and the bare spots of the metal at least covered with a protective coating.

Summer cottages, like other houses, require ample storage space and especially a vermin-proof room for the storage of blankets, bedding and clothing when the house is closed at the end of the season. This storage room need only be a closet of sufficient size to accommodate the various items that can be easily ruined when left to the prey of mice, rats, squirrels and other woods animals. There are two methods of building a room of this type. Either completely line the room with sheet metal or use a lining of heavy wire screen of $\frac{1}{4}$ or $\frac{3}{8}$ inch mesh.

THE USE OF SCREENS

There are few localities if any, where some type of insect is not prevalent during a part of the summer making the use of screens generally necessary. If one does not object to frequently replacing cloth fly netting, this material can be used where cost is important. Wire screening is more expensive in first cost but very much more durable. The slight additional cost of pearl wire over painted wire is very much worthwhile and if one can afford to spend more, copper or bronze wire screens should be used; they will last indefinitely and will not be attacked by moisture.

The selection of the building material for a summer cottage or cabin is worth mature thought to secure a proper balance of materials that possess about the same average life. There is often a temptation to use better materials than necessary for certain purposes. This means that the cost of some items are out of proportion to their practical value as respects other materials used. If the cottage is more or less temporary why attempt to make it last many years longer in whole or part? If it is built with the idea that it is more or less permanent, then select materials that will not require frequent replacing or yearly attention.



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Established
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TIME defying, beautifying high fired Terra Cottas that will give enduring charm to your Garden, Sun-room and Porch.

Send for brochure of attractive Bird Baths, Sun Dials, Gazing Globes, shapely Jars, Flower Vases and Pots, Benches and other decorative accessories.

GALLOWAY TERRA-COTTA COMPANY
3214 WALNUT STREET. PHILADELPHIA.

PORTABLE RAIN MACHINES

The WATERFANS are Automatic, Oscillating Sprinklers
Price No. 6 $15.00 No. 8 $18.00

Gentle Showers

The fine mist-like sprays from the WATERFANS are ideal for all plant life and are very near to nature's own way of distributing water.

They Cover a Rectangular Area

Can be easily adjusted to cover small areas.

The easy, graceful movements of these automatic, oscillating sprinklers are not only attractive and pleasing, but their actions are systematic and thorough.

The Ideal Sprinkler

FOR WIDE LAWNS AND SHRUBBERY

T-26 TURBO

This is a new model having an enclosed motor with the gears fully protected and running in oil.

It covers an area 80 ft. in diameter—5,000 sq. ft.

Price $22.50

Send for circulars.

The T-26 TURBO
An Automatic, Oscillating Irrigator

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OZITE Cushion is the standard specification of practically every prominent Hotel, Theatre, etc., in the country. Eleven million square yards have been sold—and every user satisfied.

There has never been anything like Ozite before. It is a soft cushion you put under your rugs - - making them unbelievably soft and luxurious. - - - Ozite costs very little, and actually makes the rugs wear twice as long.

Ozite Rug Cushion

SATISFACTION ABSOLUTELY GUARANTEED

Ozite is made of sterilized hair—the only rug cushion that is "ozonized." Patented Sept. 9, 1924.

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Kindly send me without obligation your free booklet, "The Proper Care of Rugs and Carpets", and small sample of Ozite.

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DODSON Bird Houses

Lure the Birds

Will the Beautiful Wild Birds Sing in your yard this year?

Without them half the pleasure is missing. Birds abide where they feel protection and know they can obtain food and drink without danger of being molested. Under such conditions they raise family after family singing and working the whole day long, ridding the gardens and trees of the injurious moths, beetles, mites, mosquitos and other flying insect pests that not only annoy you but destroy your beautiful trees, shrubs and flowers. Invariably a Dodson House placed as directed will get a colony of beautiful Martins and sweet singing Wrens. Bluebirds and Flickers take naturally to Dodson's Scientifically made houses. The beautiful Cardinals, Thrushes and dozens of others of our beautiful Songbirds will seek your garden if the kind of shelter and food they like is provided. Once you know the joy of bird friendship you will regret the years of pleasure missed.

Dodson Scientifically designed and artistic bird houses are a feature in the most beautiful estates, country clubs and parks all over America.

Dodson Scientific Wren House

As shown above

The Silver Throated Wren is one of our sweetest singers. A four-compartment house satisfies their habit of changing nests for each of their three broods. Beautiful design, made of oak, finished in green with cypress shingles, copper coping, comes complete with rust-proof snap-on hanger. Size 28 in. high by 18 in. in diameter. *Price* **$7.00**

Why Dodson Houses Win the Birds

For more than 40 years Mr. Dodson has experimented and studied every little detail which, although seemingly insignificant, is vital to the approval of each fastidious species of songster.

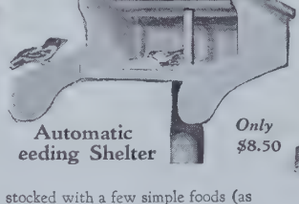
A Song Bird Lover
for over 40 Years
ACTUAL PHOTO OF
Joseph H. Dodson (The Bird House Man)
Making friends with a Black Capped Chickadee at his Kankakee Bird Sanctuary

Queen Anne Martin House

of 48 rooms. This beautiful house with its specially ventilated garrets, porches and other patented details has proven a sure lure for these most useful and fascinating birds. A large house size 36x26x37 inches; copper roof, including 22 ft. easy raising and lowering pole only **$60.00.** Others as low as **$18.00**

Free

this fascinating book "Your Bird Friends and How to Win Them" sent to anyone who loves our beautiful songbirds. Full of things you should know. Based on a lifetime of close bird life study.



Automatic eeding Shelter *Only* **$8.50**

stocked with a few simple foods (as described in free book) lures songsters from the whole neighborhood. Automatically revolves like a weathervane to protect birds from storms. Everlasting redwood, finished in green. Size 24x22x12 inches including 8 ft. pole **$8.50;** with copper roof **$11.00.**

Bird Bath

This handsome stoneware bath is not only an ornament to any garden but is the only one where knowledge of the bird's habits, fears and preferences have been considered in designing a bath that the birds enjoy and use. Complete with 32 in. stand. *Price* **$26.00**
Without stand **14.00**

← Flicker House

Is a sure lure for these very useful birds. Trees in cities are so well taken care of that Flickers have difficulty in finding homes. They, therefore, take very readily to Dodson's Scientifically Built Houses. Flickers are one of the most useful birds, destroying moths, tree pests and principally ants on trees and ground. Many letters have been received stating that ants have mysteriously vanished since these birds have found homes. House 26½ in. high by 12 in. in diameter. Only **$7.00**

Order direct from this ad. DODSON'S Scientifically Designed Bird Houses can only be bought from:

Bluebird House

The happiest and most beloved Songsters. Dodson's Scientific houses satisfy these most exacting birds. Made of oak, finished in white and green. Sizes 21 in. high by 16 in. in diameter with 16 ft. easy raising pole.

Price **$14.00**

JOSEPH H. DODSON, *Inc.*

The man the Birds love

203 HARRISON ST. KANKAKEE, ILLINOIS

Outfitting the camp, cottage, or cabin

Continued from page 32

inch wall studding and if installed in the kitchen make a fi work table where matron or maid can sit at her work.

Another convenience for the summer cottage is a ready-bu closet made of cedar to protect clothing hung in it and at t same time to provide drawers for clothing and a box for shoe thus eliminating need of an extra dresser in the small room. Sm as they are, easily fitting inside the ordinary door jambs, there space for hanging 12 suits of clothes over the chifforobe-drawe with place for longer coats or dresses over the shoe drawer.

SIMPLICITY THE KEYNOTE

As to the other furnishings of a summer home of any kind must be remembered that the summer camp or cottage is n the place to bring costly linen, silver, china, or glassware, th breed responsibility. Colorful, decorative, attractive dishes a glassware of good design may be had at but very slight cost, whi plated silver and simple luncheon cloths are what the summ home needs for beauty and serviceability. Costly window fabri do not belong and neither do heavy furniture and rugs. If cu tains and color are needed at the windows, ginghams or sunfa cotton fabrics bring just the right note, while the windows kitchen and bathroom may have curtains of the plain brig colored oil cloths that are so decorative and so easily kept clea And speaking of cleanliness there are the kitchen walls th easily gather moisture and grime. These, of course, are tak care of in the log cabin; other walls may be either painted wi washable paint or covered with the easily cleaned Sanitas. The is a new wall material that will be of interest to every cottage it is called Newtile and will be found a solution to many a cotta problem. This has a smooth, blocked surface and is fire and moi ture proof since it is made of asbestos. Coming in sheets (in desired colors) it is an easy matter for the male cottager to app this himself if he enjoys "puttering around" as most men d

In every camp, the day of the fly has passed for all time a screens are necessities, not luxuries. Like all household equi ment these have kept pace with progress and are now design to harmonize with any type of cabin or cottage. There a screens for double-hung sash, for in-opening or out-openi casement or small swing windows; there are sliding screens to used at top or bottom of the window and, last word in conve ience! there is the rolling screen to be rolled up or down and o of the way like a window shade. And, in speaking of screens, once comes thought of the new awnings that can bring su comfort as well as a brilliant note of color to the camp or cabi Gone like the flies are the old-time blue-and-white and brow and-white striped awnings! In their place are heavy canvas drill awnings in a delightful variety of design and colors th range from palest browns and greens to the most vivid re orange, and rose. Or they can be found gay with flowers—Butt cups and Poppies, Daisies and Roses,—or in brilliant strip These colorful sunshades can be used in Venetian fashion over d or window, their outer edges supported gipsy-wise by po stuck firmly in the ground. These fabrics make tents for t children and are excellent materials for chair coverings.

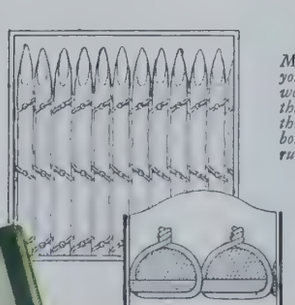
Camping-time and country-time however, should not house-decorating, house-keeping time. It should mean hikes a picnics and lunches in faraway spots reached by motor or bo and the right kind of picnic accessories will be found more i portant than rugs and curtains. Thermos bottles now come all sizes from one pint up to the big gallon jars large enough hold clam chowder or coffee for a large party, several of th being enough to carry the whole meal (if that kind of a meal the one desired). There are also insulated boxes to fasten to t running board of the car, in which foods may be kept at the ri temperature. Best of all is the refrigerator basket, a sort small portable refrigerator, with ice compartment and space enough food for seven persons. This basket, that looks like t old-fashioned picnic hamper with its two-piece cover and handl is air-tight to protect the food from dust and creeping insects is lined with metal and asbestos, its ice compartment occupy but small space and removable so as to be easily cleaned. In t basket meats, milk, butter, etc., may be packed with certai that they will be fresh when dinner is prepared over the camp and the fruits and vegetables be firm. The part about this bas that will appeal most to the man on his vacation (especially i is a fisherman) is the fact that it ensures keeping his fish or ga fresh to be brought back to camp or cottage.

With Beauty it gives Peaceful Seclusion

NO longer is it necessary to endure the annoyance of having passing motorists staring in at you. In Dubois you have a friendly way of reminding the outside world that your home or estate is private, while its unusual talent for setting off shrubs, flowers, and vines makes it an ideal background for the garden.

Dubois Woven Wood Fence is exceedingly durable. Years of service only mellow its beauty. It withstands rain, heat, and snow, requires no paint or upkeep expense, and is easy to erect. It is moderate in cost.

DUBOIS
Woven Wood Fence
Made in France



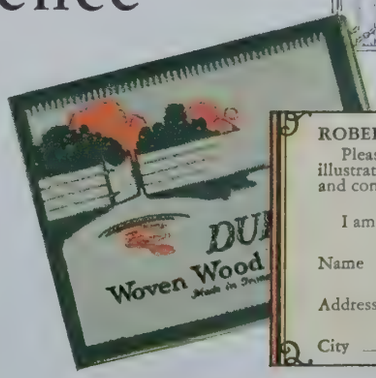
Made by hand of split, live, young chestnut saplings, woven so closely together that outsiders cannot see through. Each sapling is bound with heavy, non-rusting wire to the bracing.

Dubois comes in 5-foot sections, in two heights, 4' 11" and 6' 6", with quaint gates to match. Imported from France solely by Robert C. Reeves Co., 187 Water St., New York.

Robert C. Reeves Company, the largest Wooden Fence distributor in the United States, is headquarters for all types of wooden fencing, as well as wire fencing. Among the various fences carried in stock and available for prompt shipment are:

Reeveshire Hurdle Fence *Post and Rail Fence* *Cleft Chestnut Fence*
Portable Post and Rail Fence *English Wattle Fence*

See the Dubois Demonstration Displays at the Flower Shows:
NEW YORK: Grand Central Palace, Mar. 21st to 26th
DETROIT: Convention Hall, Mar. 12th to 20th



ROBERT C. REEVES CO., 187 Water St., New York
Please send, without obligation, your beautiful portfolio illustrating the many interesting ways Dubois is being used, and containing list of many prominent users.

I am also interested in _____
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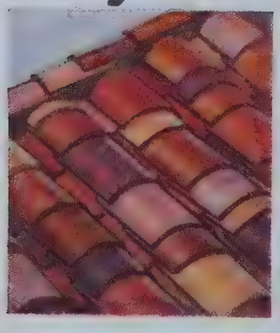
A · TILE · ROOF · OUTLASTS · ANY · HOME

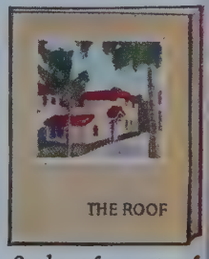
RESIDENCE OF WALTER BOSCHEN, ARCHITECT, SAINT JOSEPH, MISSOURI. ROOFED WITH IMPERIAL STRAIGHT BARREL MISSION TILES IN A VARIETY OF COLORS

Pay a Trifle More Now—Save More Later!



A cheap roof is an endless source of annoyance and expense. Thus, it's better to choose the one roof that will outlast your home without *any* repainting or repairs. True, IMPERIAL Roofing Tiles cost a trifle more at first, but think what they save for you in the end.

Our elaborate brochure, "The Roof," contains numerous full-color plates of distinctive tile-roofed homes. It is sent for 25c in coin or stamps to cover postage and handling. Address Ludowici-Celadon Company, Room 1103, 104 South Michigan Avenue, Chicago.



Send 25c for a copy of this color book of distinctive tile-roofed residences

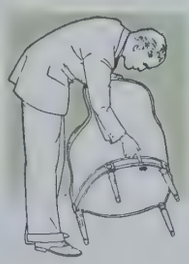
Chicago, 104 S. Michigan Ave. LUDOWICI-CELADON COMPANY *New York, 565 Fifth Ave.*

IMPERIAL Roofing Tiles

Price means nothing until you know what it buys

Old customs of buying furniture are changing. Fewer and fewer buyers, after expressing delight in pieces as lovely as these, ask in the next breath, "What are their prices?" More and more insist on first knowing what price tags never tell.

Neither its attractively low price, its exquisite old English contours, nor its harmony of color reveal what solid worth is built into this group. The mellow mahogany of its frames is genuine, seasoned thoroughly, hand-carved skillfully, fashioned staunchly. Comfort, grateful and enduring, nestles beneath the linen frieze and moquette of sofa and chair, under the ratine tapestry and velvet of the Coxwell, and the silken damask of the Charles II chair. Expert springing and loose Karpenesque cotton-filled cushions, offer yielding and lasting ease.



You need not wonder or guess about all this hidden quality. Merely look on the under frame for the Karpen nameplate. When you find it there, then, but not until then, can you be certain that the moderate price marks a sound investment. Whether you pay a few dollars for a chair or hundreds for a suite, this nameplate assures more value for every dollar in living-room, library, sunroom, or hall furniture.

Your Karpen dealer has or will get for you, quickly and gladly, the very group in the exact fabrics pictured here. Write for his name and for *The Glorious Adventure of Home Furnishing* (CM), a colorful booklet that tells the story of good furniture. S. Karpen & Bros., 801 S. Wabash Ave., Chicago; 37th and Broadway, New York; or 180 New Montgomery St., San Francisco

ASK FOR KARPEN FURNITURE · · FIND THE NAMEPLATE BEFORE YOU BUY

Reproduction from a painting made on the Piping Rock Club, Locust Valley, Long Island, New York, by Frank Swift Chase

© The D. T. E. Co., Inc., 1926

Your trees may be starving under semi-artificial lawn conditions

Davey Tree Surgeons come to you with scientific training, thorough practical skill and organized reliability—real workers

Starving trees? Yes, countless numbers of shade trees are actually starving to death under semi-artificial lawn conditions. The roots are covered by heavy sod and all the leaves and grass raked up and taken away. Thus nature has no means of replenishing the exhaustible food elements that are being constantly pumped out of the soil by growing trees. The inevitable consequence is steadily increasing starvation and steadily decreasing vitality.

Out in the native woods, nature takes care of the food problem for trees by means of the decaying leaves and grass and other vegetation—even the great trunks of trees fall down and decay and return to earth the same elements that came from the earth. Most trees under natural conditions show excellent vitality—most trees under lawn conditions show varying evidence of starvation.

Do any of your trees look sick? Are they dying back at the top? Are there numerous small dead branches? Are the leaves yellowish and sickly looking? Is the foliage sparse? Such a tree is far gone and in desperate need of quick action. Don't wait until they look that bad.

If a tree is starving, it will show it by shorter annual twig growth. Last year's growth is less than the year before. The growth of the year before is less than that of the preceding year, and so on. A tree either grows or it dies. When it ceases to grow, the end has come.

Many starving trees have been brought back to vigorous health and active growth by proven Davey methods of feeding. Davey Tree Food is scientifically right, as are the methods of feeding. These methods are the outgrowth of John Davey's half-century of marvelous experience and the highly successful record of the Davey organization for more than 25 years.

Davey Tree Surgeons live and work in your vicinity—real Davey trained men and Davey disciplined men. Don't wait until your trees are too far gone. Call or write the nearest office.

Among prominent persons and institutions served by the Davey Tree Surgeons are the following:

OWEN D. YOUNG
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JOHN S. PILLSBURY
MRS. HENRY R. REA
CHAUTAUQUA INSTITUTE

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Father of Tree Surgery
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THE DAVEY TREE EXPERT CO., Inc., 689 City Bank Bldg., Kent, Ohio

Branch offices with telephone connections: New York, 501 Fifth Ave., Telephone: Murray Hill 1629; Albany, City Savings Bank Bldg.; Boston, 705 Statler Building; Pittsfield, Mass., Stevenson Bldg.; Providence, R. I., 36 Exchange Pl.; Philadelphia, Land Title Bldg.; Baltimore, American Bldg.; Washington, Investment Bldg.; Pittsburgh, 331 Fourth Ave.; Buffalo, 110 Franklin St.; Cleveland, Hippodrome Bldg.; Detroit, General Motors Bldg.; Cincinnati, Mercantile Library Bldg.; Louisville, Todd Bldg.; Indianapolis, Fletcher Savings & Trust Bldg.; Chicago, Westminster Bldg.; St. Louis, Arcade Bldg.; Kansas City, Scarritt Bldg.; Minneapolis, Andrus Bldg.; Montreal, Insurance Exchange Bldg.; Toronto, 71 King St., West; Stamford, Conn., Gurley Bldg.; Hartford, Conn., 36 Pearl St.

DAVEY TREE SURGEONS

Every real Davey Tree Surgeon is in the employ of The Davey Tree Expert Co., Inc., and the public is cautioned against those falsely representing themselves. An agreement made with the Davey Company and not with an individual is certain evidence of genuineness. Protect yourself from impostors. If anyone solicits the care of your trees who is not directly in our employ and claims to be a Davey man, write headquarters for his record. Save yourself from loss and your trees from harm

Now—take advantage of PAGE *Service*

Plan now to assure utmost pleasure from your lawns and gardens during the coming months. Do away forever with annoyance of trespassers who disturb peace and ruin shrubbery and flowers. Page Chain Link Fence solves the problem permanently and economically. And Page Service, the most wonderful fence service in America, will relieve you of all trouble and worry.

A distributor near you will furnish plans and estimates without obligation. Write for his name and literature.

Copper bearing steel or Armco Ingot Iron, galvanized after weaving. All fittings zinc coated to resist rust.

PAGE FENCE *and* WIRE PRODUCTS ASSOCIATION
215 N. Michigan Ave., Dept. C4, Chicago, Ill.

Distributing chain link products made by the Page Steel and Wire Company, an Associate Company of the American Chain Company, Inc., Bridgeport, Connecticut

District Offices: Chicago New York Pittsburgh San Francisco
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TRADE MARK *America's first wire fence-1883*

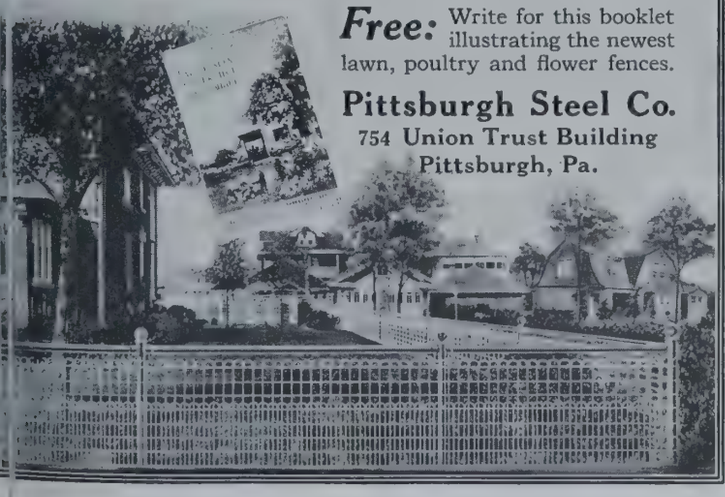
PAGE FENCE

Enjoy Protection and Privacy

THE trend towards enclosed lawns among the better class of homes is undoubtedly due to the desire for privacy, safety for the children, and protection to grass, flowers and shrubs. Speeding automobiles, stray dogs and careless pedestrians make the protection of a good fence indispensable. Fence your property this spring and have a more beautiful, more enjoyable and more distinctive home.

SuperZinc-ed LawnFence

gives full protection and enhances the appearance of the property. Line wires and picket wires are of the same gauge, are heavily Super-Zinced against rust, *and will far outlast fences with crimped pickets and twisted strands.* Wires are inseparably joined by electric welding and the scrolls can not pull out. Styles suitable for lawns, parks, playgrounds, cemeteries, flower guards, arbors and other uses. Can be supplied by your dealer or fence builder.



Free: Write for this booklet illustrating the newest lawn, poultry and flower fences.

Pittsburgh Steel Co.
754 Union Trust Building
Pittsburgh, Pa.

LOOK under the top

BEFORE YOU BUY

This emblem vouches for authoritative style, fine craftsmanship, beautiful finish and low price

BARE spots all over the house—empty, gaping spaces in every room—are a problem easily and economically solved with artistic St. Johns Tables.

There is a genuine St. Johns Table for every particular need and purpose—all moderately priced, all produced by America's oldest and largest table specialists.

And each one bears, under its top, the gold and red St. Johns symbol. Be sure to find it. It certifies authentic design, skilled workmanship and high-grade finish.

Send your name and address and we will mail you free "Tables," a new and interesting book. It contains many useful hints on Interior Decorations.

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ST. JOHNS TABLE COMPANY
P. O. Box 703 CADILLAC, MICHIGAN

The Lure of the Lily

EVERYONE who loves the supremely beautiful loves the Lily. In stateliness of form and beauty of color, it is the aristocrat of the garden.

The cultivation of the Lily, while not simplicity itself, is comparatively easy. Our affection for this Queen of the Garden has prompted us to gather material for a monograph entitled, "The Lure and Lore of the Lily." This book will soon be ready. Never before has the royal beauty of the Lily been so gloriously portrayed.

Notable as some of our monographs on bulb cultivation have been, we anticipate that this Lily Book will surpass them all. Illustrated in color, written by authorities, replete with helpfulness, it is a book that will help garden owners to gain insight into the romance of this marvelous flower. It will enable them to enjoy in their own gardens some of the satisfaction that it brings to those who worship at its shrine.

We offer our clients only those Lilies which we know from experience are most certain to bring success under American gardening conditions. Varieties of doubtful dependability have been scrupulously omitted.

"The Lure and Lore of the Lily" will be sent free to our clients; to others it will be sent postpaid upon receipt of $5.00, which sum may be deducted from your initial order.

We suggest you enter your name on our lists for our Spring Catalogue, now ready, which is mailed free.

John Scheepers, Inc.

Flowerbulb Specialists

522 Fifth Avenue New York City

(Guaranty Trust Co., at 44th Street)

A camp you can build anywhere

Continued from page 29

Off the kitchen is the larder with space for an icebox and plenty of shelves. This should face north and if so faced the orientation of the camp would be about right for summer use.

The porch is really an extension of the living-room and here, without doubt, most of the eating will be done. The two bedrooms explain themselves. In each there is room for two beds, a bureau and a chair or two. One spends little time here except for sleeping, yet they are so placed that if quiet and seclusion are sought, they may be had without interfering with the usual routine.

FOR MINIMUM COST

While the construction and materials may be so limited as to keep the cost to a minimum we feel that without going to undue extravagance, the following might be used. Surely the effect would be good. For the foundation under all walls the local stone will do. Of course, there is no cellar and the foundation is just put in a shallow trench to get out of the way of frost. The walls are of studs two by four inches. On the exterior we should like to see broad boards. Go to a saw mill and get the boards with the bark still on the edges or on one edge at least. Strip off the bark and you will have a wavy edge that will be the exposed one. The next board will lap over the first and so on up to the eaves. As the boards will vary in width and the edges will be wavy a very rugged and informal effect will be the result. Put two or three nails to each stud and these nail heads will add to the charm, especially if they are large. Give the boards a good coat of *light* walnut stain and let nature take its course. Means are provided to keep out cold air, but this is a matter of the specifications. The inside walls are of plain wide boards, chestnut if possible, set vertically with the edges butting.

If the cracks open up a bit so much the better. We are speaking from experience for we have lived a delightful year on a lonely hilltop in just such a room which we fashioned ourselves. The bedroom walls should have strips nailed over the joints or one might see through. On the inside we would use a light neutral stain and if the boards are rough finished, more the charm. Floors are to be of wide boards secured with ship nails to ordinary joists.

OUR ROOF IS OUT OF THE ORDINARY

Our roof will be a bit out of the ordinary. For the ridge get a long pole and for the rafters shorter ones with the butt ends, which form the eaves, splayed off with the axe. This will give that rolling uneven effect to the roof procured by some with building up lumps on ordinary straight timbers but procured by us in the natural straightforward way of the frontiersman. The shingle lath bend enough to follow the unevenness. We have seen just such roofs as this on a hike through the Massif of the Grande Chartreuse, far off the tourist roads and well up on trails in the narrow passes. Roughly this is the way to build our camp. Of course, great modifications are possible and our specifications could state methods to fit any locality or purse.

We have almost forgotten a minor feature but withal a useful one. That is the stockade, or kitchen yard. There is usually a great deal of messy work about a camp and you have not always time to clean up, especially when the fishing is good or the tide is just right for a swim. Sink some stout posts into the ground and nail to them any rough boards or sapling poles you may have, leaving space between for ventilation and making the whole about six feet high. Here you may pluck chickens, do carpentry jobs and clean or wash equipment without making the whole camp unsightly, and a camp is mighty quick to get that way if you don't have a place for the dirty work and a strict rule to do it therein.

[By special arrangement with the architect we are able to offer to our readers the full benefit of his services at a very nominal rate so that people interested in building the skilfully planned and unusually pleasant cabin shown and described in this article need not be nagged by dreams of the impossible but may actually build and own this little seaside or mountain top castle. Complete working drawings may be had by writing to the Editors.]

Wilson's O.K. PLANT SPRAY

"Why Bugs Leave Home"

"No Lover of Flowers Can Do Without It . . ."

Christian Van der Voet, Supt. Arnold Arboretum, Harvard University

WILSON'S O. K. PLANT SPRAY *kills* the insects and pests that destroy your Flowers, Shrubs, Evergreens and Vegetables. Unquestionably the most *effective* insecticide on the market—used by leading horticulturists, florists and estate superintendents everywhere. The *only* insecticide recommended by the Officers of The Garden Club of America.

Wilson's Spray Calendar (gives you correct month in which to spray your different plants) is free for the asking—write for it.

Also makers of Wilson's WEED KILLER, the modern way to kill weeds, and, Wilson's SCALE-O, an effective dormant spray. Folders mailed free on request.

Trade Mark Reg. *U. S Pat Off.*

MAIL THIS COUPON FOR A TRIAL ORDER

Enclosed find 40 cents for which you may send a half-pint trial order of WILSON'S O. K. PLANT SPRAY.

Name .....

Address .....

Andrew Wilson INC.

Dept. A SPRINGFIELD NEW JERSEY

For Rapid Growth, beauty fragrance, cool shade ~ plant these hardy

Vines

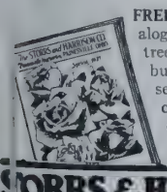
For a bare wall, garage, fence or ground; where the sun is too hot, or where privacy is desired; for the newly built home which needs a touch of mellow age — plant these vines:

PIPE—Large heart-shaped leaves, flowers resembling a curved pipe. Forms dense shade on sunny verandas. Luxurious growth. 2-year plants. Postpaid, each..... **$1.00**

LACE—A wealth of large plumy sprays of silvery white, contrasting with fresh green shiny foliage. Grows 25 feet in one season. Splendid new hardy vine. 2-year old plants. Postpaid, each.. **85¢**

'S JAPAN HONEYSUCKLE—Fine new variety of old-time favorite. Pure White and Creamy Yellow flowers, blooming all season. Fine for ground cover. 2-year old plants. Postpaid, each ..... **50¢**

Special ONE EACH of above three vines, postpaid **$2.00**



FREE: New Complete Catalogue of Fruit and shade trees, berries, roses, shrubs, bulbs, vegetable and flower seeds — one of the most complete books of its kind ever published. *Ask for free copy.*

STORRS & HARRISON CO.
BOX 202 PAINESVILLE, OHIO

A Sure Cure For Late Gardens

This Booster Costs Only $11.85

LET'S stop fooling ourselves.
Spring is surely getting later and later.
So are our gardens.
But that's our fault.
We can easily have them a lot earlier than even our Fathers used to, if we but use one of Lord and Burnham's Garden Boosters.
A Booster will give you three to four weeks running jump on a regular planted garden.
Give it to you, by giving you big husky, strong rooted flower and vegetable plants, all ready to set out at the time you are usually planting seeds.

Description of Booster or Junior Greenhouse

Of first importance, it's made of high grade cypress, the most lasting of woods for the purpose.
The glass roof slides up and down; or can easily be lifted off. You have ample room for 9 three-foot rows of plantings. That's equal to one long row, 27 feet.
Think for a minute, of the countless seedling plants you can grow in it for early spring setting out, and the many transplanted ones, having good husky roots, giving you a running jump over your neighbor's garden, of at least 4 weeks.
Think of the satisfaction of knowing that regardless of whether the spring is early or late, you can *always* have an early garden.
Early in the spring and late in the fall.
Lettuce for Christmas, for instance.
Yes, and violets all winter.
Send at once for special circular, giving full details.
Or better yet, send us your check or money order for $11.85, and we'll promptly ship one f.o.b. our factory.
Price in Canada, 30% additional.
$11.85 complete, painted two coats, and furnished with special iron corner cleats, bolts, screws and everything needed.
The earlier you have it, the earlier you can have vegetables to eat and flowers to pick.

FOR FOUR GENERATIONS BUILDERS OF GREENHOUSES

Lord & Burnham Co.

Builders of Greenhouses and Conservatories

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Champion Gladiolus Bulbs

ELMWOOD Terrace Bulbs are genuine champions! Winners two years in succession of the Achievement Medal, the highest honor of the National Gladiolus Show. Holders of numerous medals and other choice awards.

Make out your order now from this extra fine assortment, or send to us for our descriptive list of 250 varieties including the latest introductions of our leading American and European hybridists. Bulbs priced very reasonably in the first, or exhibition, size—half sizes, most of which will bloom first season, at half prices. Bulblets in small or large quantities.

	Doz.
Crimson Glow—Magnificent glowing crimson	$ .80
Diener's American Beauty—Magnificent	2.00
Gold—Beautiful self yellow	2.50
Herada—Pure glistening mauve	.60
Jenny Lind—Apricot and gold	2.00
Marshal Foch—Gorgeous ruffled salmon-pink	2.00
Mary Pickford—White with gold throat	.80
Mrs. Leon Douglass—Gigantic Begonia-rose	5.00
Mrs. F. C. Peters—Wonderful rose-lilac with velvet throat blotches	2.50
Peach Rose—Rose-pink, dark throat blotches	2.00
Scarlet Wonder—Massive scarlet	2.50
White Giant—Large pure lily-like	1.00

Special Offer

1 each of all 12 varieties for $2.00
3 " " " " " " $6.00

On all orders amounting to **$5.00** we will send free **500 bulblets** of choice mixture of many varieties and colors—**1,000 bulblets** with every **$10.00** order—**1,000 bulblets** Elmwood Terrace Mixture and **1,000 bulblets** from prize-winning Primulinus Hybrid Mixture with every **$15.00** order.

Cultural directions as adopted by the American Gladiolus Society included with every order.

ELMWOOD TERRACE GARDENS

Margaret Breard Hawks

Box 388 Bennington, Vermont

A Garden Full of Gladioli for $2.00

The Gladiolus is one of the most satisfactory flowers grown and there is no reason why every family cannot enjoy this grand flower —it is as easy to grow as the potato.

They bloom from July to frost if you plant a few bulbs each month from April to July.

For **Two Dollars** we will send **50 Bulbs** of our **Grand Prize** Mixture, which covers every conceivable shade in the Gladiolus kingdom.

Each year we sell thousands of these bulbs and have received numerous testimonials as to their merits.

*For those desiring Gladioli in separate varieties, so the colors may be studied, we offer a Collection of **10 each of 10 varieties separately labeled for $6.00.***

Order Your Bulbs Now so as to have them to plant when you begin your garden.

Mention this advertisement and send Check, Money Order, Cash or Stamps, or call at our store, and secure either one, or both, of these splendid collections, sent prepaid to any point in the U. S. east of the Mississippi. **For points West and Canada add 25c for the $2.00 collection or 50c for the $6.00 collection.**

Our 1927 Spring Seed Annual sent on request

Stumpp & Walter Co

30-32 Barclay St. G New York City

Jersey's Ideal

Certified Dahlias

Originated by William H. Waite

Conspicuous in Catalogues throughout the world are the ***Waite Certified Dahlias*** notably·

JERSEY'S BEAUTY JERSEY'S IDEAL JERSEY'S JEWEL
JERSEY'S RADIANT JERSEY'S BEACON JERSEY'S GEM
JERSEY'S SOVEREIGN JERSEY'S EMPRESS
and others

NEW FOR 1927

JERSEY'S ELEGANS JERSEY'S SUNSHINE JERSEY'S WONDER
JERSEY'S FIANCEE JERSEY'S SWEETHEART

Tubers and Plants

1927 CATALOGUE ON REQUEST

Illustrates Jersey's Beacon and Jersey's Ideal in color. Full descriptions of all the Waite originations and varieties from other growers that we have tested carefully and can recommend.

Delphiniums—Famous Wrexham Strain

WAITE'S GARDENS, Inc. Eatontown, New Jersey

Roses as plants the year round

Continued from page 36

abroad for the confection of sweetmeats). Our native PRAIRIE ROSE (R. setigera) is a thing of beauty around the Fourth of July, but not less beautiful in November with its purple leaves and numerous clusters of little red berries. R. WILMOTTIAE and R. BEGGERIANA with their dainty gray foliage, drab wood and purple thorns; R. OMEIENSIS of the lacy foliage and pyramidal form, and its cousin R. OMEIENSIS PTERACANTHA with its large coral translucent thorns; R. ALTAICA with ebony black hips resembling small gourds are outstanding examples. But one of the prettiest Rose shrubs when out of bloom is R. LAXA, also called R. CORIIFOLIA; magnificent in bloom, when in early June it is literally a solid mass of snow-white flowers, with a grayish foliage, but in August the hips, one for every flower that was, begin to turn orange and in September they become a brilliant scarlet to stay until long after frost.

In selecting Hybrid-Teas, the amateur is also generally guided by the flower and its color, some have a predilection for the pinks, some for the reds, others for the yellows, but little stress is placed on the other characters and possible uses. The habit, foliage, fragrance, continuity of bloom, absence or profusion of thorns, have their importance, as also have the lastingness or duration of the bloom under trying conditions such as rain or hot sun. If Roses are desired for vases, for instance, varieties of the types of MME. ED. HERRIOT are not suited, however entrancing are their colors, but they are ideal for garden decoration; they belong to the "Bedding" class where quantity rather than quality of individual bloom is most important. In a dry atmosphere, away from any large body of water as in the inland states, varieties of light petalage, or semi-single, such as INDEPENDENCE DAY, OPHELIA, etc., are not as satisfactory as fully double ones, because they open too quickly, and are soon faded, but those named will do well where the humidity is high. On the other hand, LA FRANCE, DUCHESS OF WELLINGTON, EDEL and others, are impatient of moisture but revel where the air is warm and dry.

The foliage of the Rose is of importance. Is it a pleasing color, or dull; ample or scanty? LOS ANGELES is a beautiful Rose bloom; but its foliage is deficient, lacking in size, quantity and lasting quality, and the same fault exists with PADRE and PRESIDENT CHERIOUX.

Hedges, boundaries, and backgrounds

Continued from page 45

all these evergreens, though rather expensive, have the advantage of being permanent, exquisite when in flower, and generally unusual.

A boundary sure to attract birds looking for refuge as well as food, can be chosen from a long list of desirables, including the red Chokeberry, several of the Viburnums, Ibota Privet, Northern Bayberry, Euonymus alatus, Dogwood and the Silver Thorn.

BACKGROUNDS

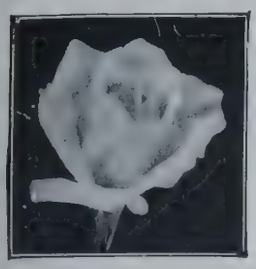
Backgrounds are especially needed in many places to properly display both flowers and accessories. Indeed, on a small plot a background is necessary to harmonize the garden, develop its unity and emphasize its completeness.

For example, at one of the big International Flower Shows, held at Grand Central Palace, New York City, were displayed a number of tiny green gardens. Not more than a dozen feet square, and no two alike, each was exquisitely beautiful and satisfying.

Each had a boundary of some kind, if only a low fence overrun with a Climbing Rose, while each had at the end, or in one corner, a definite background that served to display the main feature. This background usually was a line of 10 or 12 foot evergreens—sometimes Red Cedars—or a wall of vines such as the English Ivy, against which had been placed a seat, a little pool, a bird bath, a piece of statuary or a wall fountain.

Each could have been reproduced in a city backyard, and small as each was in ground space, suggested rest and seclusion.

In the case of suburban home plots, custom seems to have established the rule of flower beds along the sides and back, with no idea of privacy—where indeed the entire effort has not been expended for the benefit of the public passing by at the front! But the real beauty of flower beds demands a setting or a frame, and this can be secured by the use of tall perennials, such as Hollyhocks, Monkshood, Foxgloves, and especially Delphinium, which can be induced to flower three times a season!



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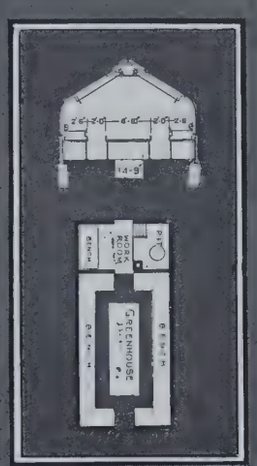

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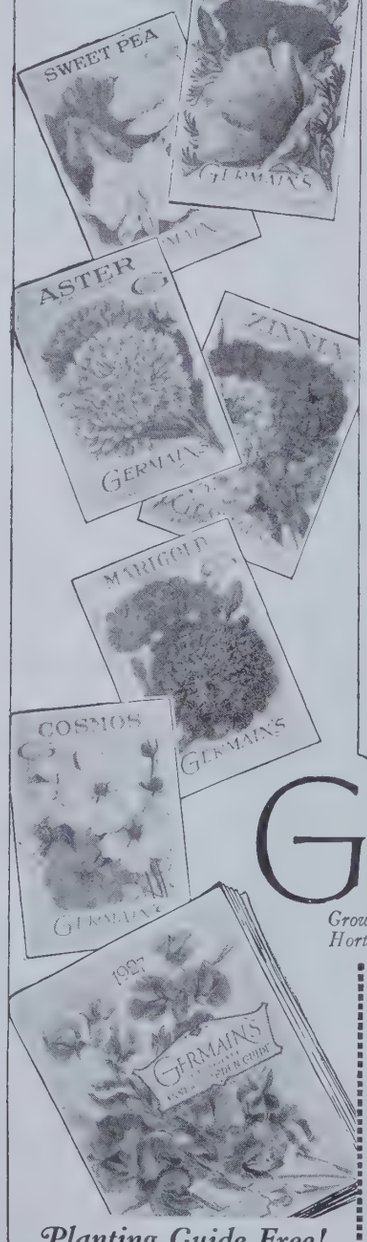

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Famous Tip Top Muskmelon
Cannonball Cabbage

Common sense with Roses

Continued from page 33

A man may travel west to China, but if he travels east, he' get there just the same: a rule may work well in growing Rose and its opposite just as well. A man may acquire knowledge b experience and still be wholly incompetent to advise his neighbo across the street; or even to lay down a fixed procedure for hin self, for just as all signs fail in a dry spell, so all knowledge wrong in an off season. Each year and every garden present new set of conditions and demand a readjustment of ideas t contend with them. The ability to readjust ideas is simply com mon sense.

For nearly twenty years, I have grown Roses off and on. have obeyed the rules and I have broken them; and almo always found that it made very little difference to the Ros which I did. In some cases it seemed that breaking them wa the easier and the better practice. For instance:

Roses have flourished for years in an average garden so which was simply spaded for them as for a row of Corn or Bean they have been better in half shade than in full sun; they hav grown and bloomed magnificently under a low branching Plu tree. They have done well fifteen feet away from a Carolin Poplar, luxuriated within four feet of a twelve-foot Japanes Yew, and have thrived mightily in close proximity to a grou of husky Firs and Philadelphus. Roses have bloomed just a well, and have actually made a more uniform appearance in th garden when planted fifteen inches apart, and even less, instea of the eighteen inches or three feet usually advocated; they hav succeeded much better when planted with the union of the to and root just at the surface of the ground than when it wa buried two inches or more as the story-books tell. They hav grown taller and produced more flowers when left unpruned with only the dead and the older wood removed than whe assaulted with the vigor of all the Old Johns of literature an tradition.

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Please do not delay your order for above collections. At any rate, send for our catalog. It will be found helpful in garden planning and planting, and home beautifying.

F. H. HORSFORD CHARLOTTE VERMONT

My camp in the great northwest

Continued from page 49

birds how they work at their labor of love! "Civilization" and i specialized trades has largely robbed man of this great joy—as i deed it has robbed him of many others. But I had determined th civilization—which after all is really not half the fine thing is supposed to be—was not going to rob me. I would do m labor of love myself—this being a matter of necessity as choice, for the treasury was low. I would take the year off an dig in. So I returned with the robins on a mid-March day an pitched my tent again below the big Fir.

Fencing is a tedious and laborious job, especially when a lin has to be run through the woods of B. C. I recommend the sprin as the proper time for a man to labor out-of-doors.

PLANTING THE GARDEN

One of the early tasks of the spring, but a restive, short on by comparison, was the planting of the garden. Had I know the possibilities of this soil I would have sown less. Soon tin plantlets set in to justify this Indian-made soil with a wi What a delight that garden was!

Then came the basement. A team and scraper were not ava able in the busy spring; but what matter? I had pick, shovel an wheelbarrow and enough determination for the job. In thirtee days I had a hole in the clamshell bank 26 feet by 25 feet an about five feet deep, and I had levelled the yard and the ed of the bank. Also I had now quite an interesting collection bones and implements ranging from wing-bones of geese antlers of elk, and from tiny bone piercer to whale-bone ha poon and stone axe. There was romance in the very ground this home site—in every shovelful that came from the cellar.

There was gravel for concrete close by on the beach and th was work for team and wagon.

At length the concrete forms were in place—a hot and tedio job it had been, for the sun beat down fiercely through most the day, heating the sand-floored pit like an oven. But now on man endeavor was halted. With the help of three men the bas ment was finished in five days. Labor had cost me in cash outla $70; hauling of gravel $16; lumber for forms $36—but this w to be used again as sub-flooring. Against this outlay I had good 25 by 26 basement, the joy of achievement and lust conquest—also some interesting bones and relics. I called it good bargain.

In spite of some advice to the contrary I had been won to th belief that the ready cut system of house-building should the most economical. So while waiting for my carload of m terial that was to come by rail, I attacked the water proble

My hours were early and late, work a joy of pointed endeav —work for myself. But in spite of my efforts the days spun and it was July 23rd when the carpenters came to wor Then we fell upon the bundled material and the house rose li magic. I sorted and fed the material to the builders while th plied their hammers. This was sport, not real work. Soon found myself studying the view at all times of day from t window openings.

It was a homely but serviceable model of a home—a cotta 26 by 36 floor plan with cellar addition extra—and now car the inevitable alterations. There is no greater pleasure th plotting and planning for one's own home. In the evening plied the wheelbarrow and built up a solid base of Indian roc and concrete for the fireplace—rocks I had set aside while d ging. When I would sit at my fireplace I would commune wi the spirits of the departed red men who had baked clams a salmon and deer-meat around these very hearth-stones. Roma tic? Rather!

It did not take as long as I had expected. I mixed mortar a carried the hod for mason and plasterer but was of little use plumber and wood-finisher. At last I was through with th all and "on my own" again to ply oil and varnish within a paint and shingle stain without, to build kitchen shelves a cupboards and fruit shelves and the seemingly endless extras th go to make a home.

The heavy tasks were over when I said farewell to the pl terer. I celebrated the event by taking a day off and catchi two tyee salmon. Then one day in October I packed over so outfit from the tent and tried to teach camping things the w of a new house. I had moved in. In the evening my good frie P—— came along and we kindled a big friendship fire in t new fireplace and the house was a home.

H A V E A C A M E L

Camels add to the joy of living

SMOKING is one of the keen pleasures of life.

The choice of a cigarette deserves your most careful judgment because it determines the degree of enjoyment you will have.

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Set aside a corner of your garden where fragrant Waterlilies may bloom, their dainty loveliness enhanced by the gaudy annuals that may flower nearby.
Hardy Waterlilies will thrive in a permanent pool which is easily constructed. The colors run from the pure white of Gladstone to pink Rose Arey and deep red Attraction. Hardy Waterlilies should be selected in March and April, and planted in late April and May.
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Of course there must be flowers, shrubs, and soft, velvety grass. But when all these things have sprung up, don't you sense that something is lacking?
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TIME is saved by planting Irises in late March or early April, as soon as the surface soil can be worked. There is a strong possibility of bloom this season—and certainly the plants will make an extra strong growth.

If you are a beginner in Iris gardening this collection will give character and color—few varieties are better.

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ALCAZAR. Violet and purple.
AURORA. Pale pink.
FLORENTINA. Lavender-white.
HALFDAN. Creamy white.
INGEBORG. White.
MA MIE. White, reticulated blue.
PRINCESS VICTORIA LOUISE. Yellow and plum.
QUEEN OF MAY. Rose-lilac.
RHEIN NIXE. White and violet-blue.
WALHALLA. Lavender and blue.

These 10 (amounting to $4.25), for $3.50; 2 of each for $4.50

Farr Irises are described and priced in the new edition of

BETTER PLANTS BY FARR

Our general catalogue of Irises, Chrysanthemums, Delphiniums, Phlox, miscellaneous perennials and Lilacs. A copy will be mailed on request to all who are interested in **Better Plants by Farr.**

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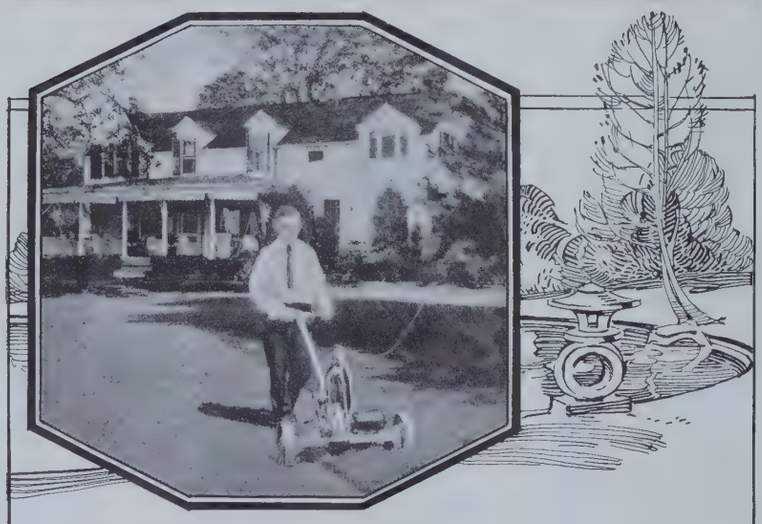

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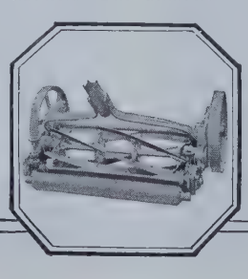
(Pictured at right)—*Coldwell "Biltmore" Hand Mower. The acknowledged* best *among hand mowers. Light but sturdy. Pushes easily. Cuts quickly, evenly and quietly. Timken Tapered Roller Bearings. Guaranteed. Booklet on request. Demonstration on your lawn.*



Hand — Horse SINCE 1867 COLDWELL *Gasoline — Electric*
DEPENDABLE LAWN MOWERS
Caldwell Lawn Mower Co. **Newburgh, N. Y.**

Old fashioned Roses still grown

Continued from page 35

Pourpre Sanguine, 1810. Scarlet.
Louis Philippe, 1834. Fiery red.
Viridiflora, 1856. Green.

A longer list was in cultivation at this date, but they are mostly forgotten. A search of old gardens might find more of them. As interest in this group has revived, there are many more recent forms, much like the old sorts, now obtainable.

Bourbon Rose (Rosa chinensis hybrids)

The first China hybrid was Rose Edward (1817–1822), but it has long been lost. Of the hundred forms in gardens in 1860 very few are still now grown, the sorts that are now known are mostly of recent origin.

Souvenir de la Malmaison, 1843. Cream-rose.
Souvenir de la Malmaison, Rose, 1845. Purple-rose.
Mrs. Bosanquet, 1832. White.
Imperatrice Eugenie, 1855. Pink.

Hybrid Perpetual Rose (Rosa borboniana).

Rosa damascena × Hybrid China (chinensis × gallica) and Hybrid Bourbon (chinensis × centifolia.)

At the start these were purely Hybrid Damask, but the oldest forms are wholly lost, and since 1850 the separate character of this group is well established. Few of the present sorts belong to this early period. Many kinds of 1860-1880 are no longer to be seen; more than 500 names have been listed, but not 50 can now be found, save for recent sorts of the present century.

La Reine, 1840. Deep rose (lost?).
Geant des Batailles (Giant of Battles), 1846. Red (lost?).
General Jacqueminot, 1852. Crimson.
Jules Margottin, 1853. Carmine.
Mme. Masson, 1856. Crimson.
Senateur Vaisse, 1859. Red.
Anna de Diesbach, 1858. Deep rose.
Victor Verdier, 1859. Rose.

Hybrid Tea (Rosa dilecta).

This enormous and popular group does not belong to the early period, as the oldest sorts, La France (1867), Gloire Lyonnaise (1884) and Souvenir de Wootton* (1888) are more recent, and the class was not recognized until about 1890.

Tea Rose (Rosa odorata).

The double pink Tea Rose came to England in 1810 and the double yellow in 1824. By 1830 there were many named forms, some of them hybrids with other garden groups, but few of the old sorts are now offered, though they may still be growing in old southern gardens. More than a hundred names are a mere memory.

Bon Silene, 1835. Crimson-rose.
Mme. de Vatry, 1855. Crimson-scarlet.
Souvenir d'Un Ami, 1846. Rose (lost?).
Bougere, 1832. Pink.
Duchesse de Brabant, 1859. Pink.
Sombreuil, 1850. Cream and rose.
Safrano, 1839. Yellow.
Devoniensis, 1838. Cream-white.
Niphetos, 1843. White.

Scotch Rose (Rosa spinosissima).

Besides natural varieties to the species there have been named forms that may be hybrids, and though no records give the first date of planting these, the forms now in cultivation are mostly at least a half-century old.

Other natural varieties (see II) are cestiflora, pink; fulgens, lilac-pink; penicillata and venulosa. These are obtainable.

Such named varieties as Dominie Sampson, flesh; Iris, white; Lady Baillie, single white; Jupiter, pink; King of the Scots, pink; Plato, red; and Pythagoras, yellowish pink, may be seen at the Arnold Arboretum and are in the trade. Other unnamed forms are in old gardens of the Atlantic states. More than a dozen names have been mustered out. This group is returning to favor. In grandmother's day it shared highest honors with the Moss.

ARE THERE ANY OTHERS?

With a few exceptions, the sorts above listed are still available from gardens or dealers and can be obtained if consistently hunted for. Further search may bring to light many more still in cultivation and it is hoped that any reader having knowledge of such will write about them. European dealers offer some others, and if there is demand for them it may be possible to get permission to import them.

There is a subtle interest attached to these genuine living antiques of the garden that is something quite apart from the beauty or distinctiveness of the flower or plant itself—they breathe history. In the parks of Rochester, New York, there is a good collection of old Roses, but the present quest is chiefly for what may be revealed in private gardens.

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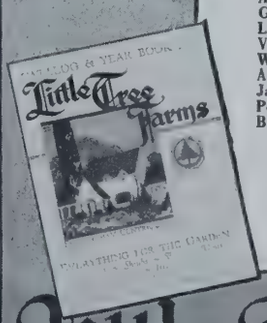

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C H A T

This department is for every one who has a house to build or decorate, a new interior to finish, or an old familiar room to make more attractive. Its purpose is to bring to each home maker all the aid and advice so freely offered by the business world to-day. Booklets (see next page) may be had upon request. Order by number only and as many as you wish. Address: Hearthstone Editor, Garden & Home Builder, Garden City, N. Y.

ROOFS AND ROOFING

THE NEW ROOFING

Now that the decorative value of the roof has been recognized at last one can but marvel that for so many years a roof was nothing but a dun-colored, characterless covering for the house. Especially do we wonder since the word has always been synonymous with the word "home." It has always held a sense of protection, too, but into this word has crept new meanings —beauty, color, safety. The modern roof must be proof not only against wind and storm and sun, but against that other and dreaded element, fire. Also must this modern roof be durable.

Before deciding upon any particular type of roof or roofing, it is well to ask a few questions: Does it harmonize with the style of the house? Is it fireproof? Are its colors permanent? Will it last or will it require constant repairs? Will it add to the charm and attractiveness of the house? To answer these questions we have roofs of zinc, copper, asbestos, steel, slate, stone, tile and cement, roofs of dipped shingles that will last a lifetime, and in colors and fashion so varied that every type of house can have its own type of roof.

A roof chosen of zinc shingles will be found to require no protective coating, neither will rust, that grim destroyer, affect it. Exposure to the air but mellows this roof into a pleasing silvery gray that will be found soft and harmonious.

Copper shingles have been developed in different shapes and styles and in preweathered blends of copper red, blue and green. Even when used in its own natural color, a roof of copper shingles soon takes on a distinctive green note.

For a house that needs a tile roof, there is one of copper Spanish tile that looks very much like one made of clay tiles.

Moreover, this particular metal tile is fire-safe and lightning-proof while the air spaces formed under the curving tiles insulate the house both winter and summer. Made of copper, zinc or steel, these tile roofs will last as long as the house does, as will also the roofs made of these metals in shingle form.

It has remained, however, for cement, asbestos, and slate, to be so combined as to make a new, yes, several new, types of roofs, either in shingle or tile form. These roofs grow harder and stronger from year to year, weather-proof, sun and age-proof. We can have these materials each by itself or combined. Asbestos shingles, for instance, are made of asbestos fibres mixed with cement, forming a compound that hardens with age. These shingles are in different sizes and thickness, and tapered like real shingles, to be firmly fastened into place with copper nails. They come in all colors and in many cases simulate the beloved thatched roofs of rural England that are so rapidly disappearing before the demand for practical durability.

Unique indeed are these strong, rigid shingles that never warp nor curl and which with their rough texture and varying widths completely eliminate all semblance of regularity in the roof, giving much novel beauty to the home. Such shingles are absolutely fireproof. Asbestos cannot burn and neither does cement. Shingles made of these two materials cannot fail, therefore, to give absolute fire protection.

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THE MATTER OF TILES

In the matter of tiles, their composition has changed as greatly as has the shingle roof, and the modern tile may be of vitreous shale, of cement, asbestos, as well as metal. Tiles have always been favored for roofing but those older tiles would chip and crack in our northern ice and snows. The modern tile roof is proof against all weathers. Tiles of vitreous shale have a pleasing play of light and shade due to their rich warm colors which have been baked into the shale, to make them permanent and to lend a note of richness and dignity to any home. Tiles are also made of cement and even of metal to give the grace and charm of a tile roof with the durability to meet modern demands. Many of these tiles are tapered and with their rough and purposely crude finish and texture, they closely resemble the ancient roofs of hand-made tiles.

The one-time roof of slate has also changed to meet present-day requirements and besides the plain roof of dull, sober gray, we have slate shingles of every hue and tone made from a newly discovered slate so colored by nature that the roof made of it marks the beginning of a new era in slate roofing. To make it, huge blocks of this weathered slate are crushed into flakes, these then enameled on to shingles. This multi-chrome roof cannot lose its color, but holds permanently all the original reds and browns, greens and blues. These shingles can be used like the oldtime shingle to make a colored shingle roof, or they may be had in thatch roof style.

Still another thatch-type roof is of crushed rock in its natural coloring, this material being securely embedded in an asphalt-felt base, a fire-resisting, permanent roofing, the fadeless colors of which will only mellow with time. Where a thatched roof is not desirable, as for a stone or stucco house, this roofing may be had in large slabs that produce the effect of large, colorful stones put on.

And is there anything lovelier for the modern home than a roof of the oldtime shingles that in their modern form are so impregnated with creosote stains that they form not only a safe roof that will last for years but one that is very beautiful? These roofs with their velvety effects seem just naturally to belong to certain types of houses where in their simplicity they lend a note of added dignity. In tapestry patterns or in plain colors for the whole roof they make the house blend with its surroundings in pleasing fashion. Many of these new shingles copy the old roofs of straw and with them it is an easy matter to secure the rolling effect of a straw roof since they are bent with the grain ready to fit the curves of eaves.

In fact, the modern roof may be weather-proof, age-proof, storm-proof and fireproof, in plain colors or with checkered surface, in thatch or tile effect, a valuable addition to the house. The roof is indeed the crowning point of the home, the final touch in its beauty.

Continued on page 96

Ira H. Woolson builds a Rust-Proof House

NEITHER rust nor fire can ravage the new home built by Ira H. Woolson, Consulting Engineer of the National Board Fire Underwriters, because it is completely and permanently protected by Anaconda Copper, Brass and Bronze.

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Iron or steel water pipe, by its very nature, is bound to rust. Anaconda Brass Pipe cannot rust, and assures a dependable flow of clear, pure water. The added cost in Mr. Woolson's house was only $90.

Copperclad* shingles protect the roof of his house from both fire and rust. The leaders and gutters will never rust and leak, for they are made of enduring copper. The occupants of this home will never be annoyed by rust-stained water, or rust-clogged pipes, because both hot and cold water flow through Anaconda Brass Pipe. The screens throughout are of strong, rust-proof Bronze Wire, and the hardware is solid brass.

*Copperclad Shingles are distributed by The Flintkote Company, New York, Boston, Chicago

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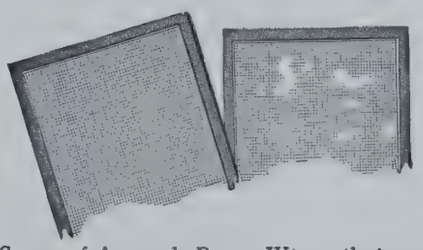
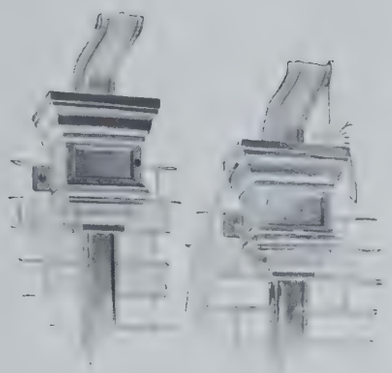
Mr. B. V. White, the architect, has compiled figures on the cost of rust-proofing Mr. Woolson's house with Anaconda Copper, Brass and Bronze.

These comparative figures show that iron pipe would have cost $418, whereas Anaconda Brass Pipe, assuring lifelong freedom from rusty water, cost only $90 more completely installed.



Screens of Anaconda Bronze Wire outlast several sets of cheaper screens. In Mr. Woolson's house the added cost of bronze screens throughout was only $15.



Roof flashings, downspouts and gutters of Anaconda Copper are permanent and cost nothing for upkeep. Corrodible metal in the same service builds up expense through frequent painting, repairs and replacements.

Iron roof flashings, leaders and gutters would have cost $248, installed, as compared to $414 for Anaconda Copper. This difference of $166 buys freedom from all painting, repairing and replacements as long as the house stands.

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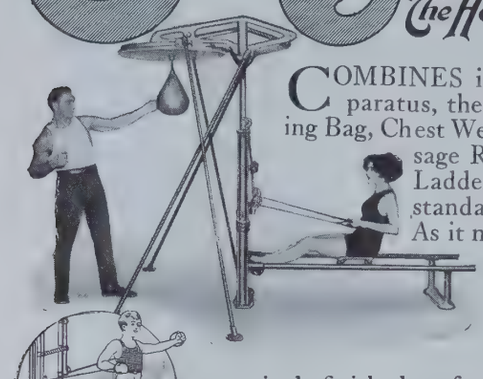

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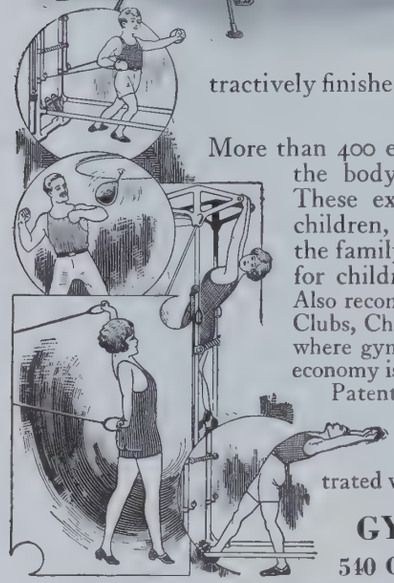

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The last word in comfort—Wiring de lux

Continued from page 53

All outlets in the kitchen (not lighting but "convenience" o lets) should be placed, for real comfort in use, about 4 ft. from floor, or waist-high, so that one need not bend to attach ap ances. This is true of outlets all over the house, where appliar are continually connected and disconnected. Lamps are mor less of permanent connection. Another refinement in the kitc is an outlet equipped with a pilot light, which shows a small bull's eye when an appliance is plugged in. This device is esp ally useful for heating appliances like the iron, percolator,

As in the case of the kitchen, the laundry, too, must be p erly provided for. A ceiling light is required in the laun employing, where the ceiling is low, a metal shade with w inner surface, a white globe where the ceiling is moderately h using, preferably, a 100-watt lamp, directing the light into parts of the room. There should be a pendant fixture, that hanging fixture, or bracket over the tubs or between tubs and electric washer, so that at all times a sufficient amount of l will be available for the washing operation. At least two outl placed about 4 ft. 6 in. from the floor, should be available for use of laundry equipment, a pilot outlet or "receptacle" b specially desirable for use with the electric iron. Other devi like the fan, for drying purposes in the laundry and for vent ing purposes as well, and the heater, on cool days, are needed in the laundry. Another laundry accessory is the elec clothes dryer, either gas or electrically heated.

Nor should the basement be slighted—furnace, coal preserve closet, and all corners of the cellar should be adequa lighted. Convenience outlets should be placed for the elec tools used by the man of the house and for the electric moto the oil burner with which the modern house is often hea

With the principal lights in the house, three-way or even f way switches should be used; that is, switches controlling li from two and three different sources. This feature is especi desirable with hall lights, by means of which lights can be trolled from both upstairs and down, so that one is never obl to grope about in the dark.

THE NIGHT LIGHT

A small night light which will glow all night long at a cos only a few cents a month, can be adapted from a small t candlepower automobile tail-lamp. It is pleasant to hav night light of this kind in each hall and bathroom. The lam mounted in a small wall-bracket of the candle type and h canopy switch which controls all the small lights throughout house. Thus at a single twist, all the night lights can be tu on at dusk and off next morning.

In the bathroom of fairly large size there should be a ce lighting fixture, controlled by a switch at the door. In addi there should be either a center pendant or bracket fixture the mirror or, if preferred, a bracket on each side of the mi In all cases, the light thrown on the bathroom mirror mus balanced, either from a center overhead source or from l directed from both sides so that at no time will the face b shadow. This is especially important to the man of the house finds it a constant source of annoyance when shaving to con the shadows thrown on his face by unbalanced lighting. A du outlet is a necessity in the bathroom for such appliances as immersion heater (for heating quickly a small quantity of wa the heater for use on cold, chilly days, and other appliances the vibrator and the curling-iron. The most desirable sourc auxiliary heat in the bathroom is the built-in electric hea which is installed flush with the wall and which will pro that much-needed heat at the touch of a button.

In a bedroom of moderate size and especially in one of a l size, I would recommend a center ceiling light, controlled switch, so that entering the room from the hall, the room be instantly flooded with light. This fixture should, of cou be supplemented by dressing-table lights or lamps, placed that balanced light is available.

At least two duplex outlets should be installed in the ma bedroom, one at the bedside to accommodate a reading or n light, heating pad, vibrator, violet ray or other appliances li to be used at the bedside. The other outlet should be placed al side the dressing-table, for the lamps and for "personal use" a ances like the curling iron, hair dryer, vibrator, and violet

By the use of a built-in night light, controlled from mother's room, the nursery may be illuminated without cau discomfort to the child.

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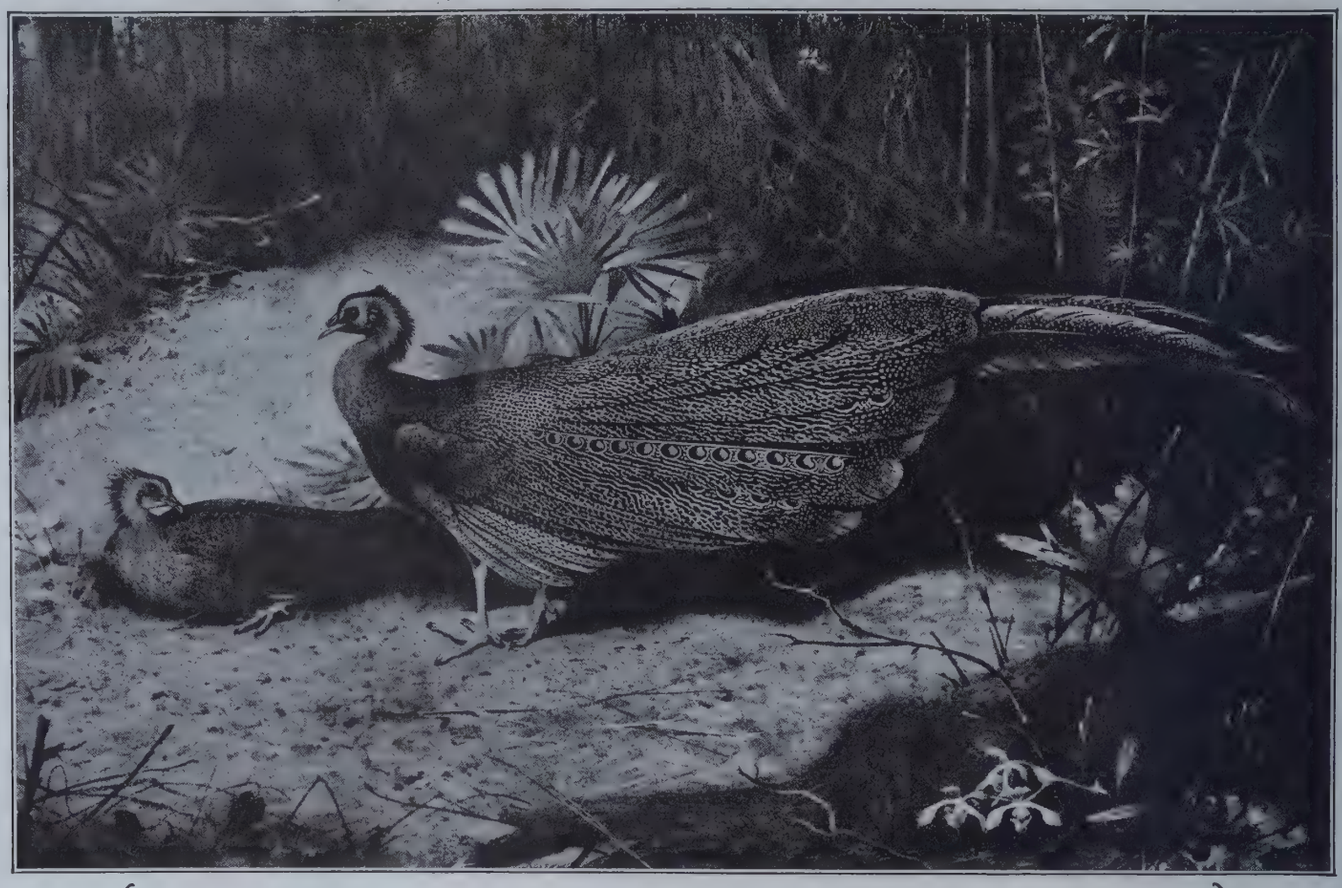

PHEASANTS

By WILLIAM BEEBE

"Without warning the sun dropped behind a distant ridge. It was as if someone had turned out some enormous lamp. Luminous clouds appeared in the air that before had been so clear and the first whisper of the cold night wind echoed softly in the crags. The insects vanished and one by one the icicles and rivulets were silenced at the touch of the coming twilight. From a high ravine came the plaintive call of a white-capped red-start, and a gray fox barked from somewhere afar off. Then in the rich afterglow reflected from the mountains of snow, seven birds appeared over the crest of the ridge. They came slowly, one after the other, and I knew them at once for the Blood Pheasants I had come so far to see."

In his quest for material for this great monograph, William Beebe made a 17-months' journey through Ceylon, India, Burma, China, Japan and the Malay States, studying the pheasants of each. Of the 19 groups of these birds, comprising nearly one hundred species, every one was successfully hunted with camera, field-glass and gun. Their calls, courtship, battles, nests and eggs, and their relations to their surroundings, both human and animal, constitute the chief subject matter of the two volumes. The elaborate history of the red jungle fowl is unique; the story of the part this fowl has played in human history has never before been told. Legends and native superstitions round out the account, with numerous stories of fascinating adventure, all told in the absorbing style of the author of "Jungle Peace" and "The Arcturus Adventure."

PHEASANTS was first published in 1918, in London, in an edition of 600 sets of 4-folio volumes each. On the appearance of the first volume the National Academy of Sciences awarded the author the *Daniel Giraud Elliot* gold medal in recognition of the outstanding contribution to zoology for that year. The present publication contains essentially the same material as the original. This magnificent new 2-volume edition of PHEASANTS has 64 gorgeous illustrations; 32 full color plates from paintings and 32 halftones of photographs by the author. The de luxe edition is limited to 201 numbered copies, autographed by the author. The volumes are printed on laid deckle-edge rag-paper, and bound in American Japan parchment gold-stamped. The regular edition is handsomely bound in green Holliston extra cloth, and printed later from the same plates as the de luxe edition, on Ticonderoga eggshell paper.

Dr. Henry Fairfield Osborn, President of the American Museum of Natural History, and former President of the Zoological Society, says in his preface to PHEASANTS: "That the author has fulfilled his part in exploration, in subsequent scientific research and in popular as well as detailed description will be witnessed in every page of these volumes. Never, perhaps, in the history of the birds of the earth will it be possible to produce another work of quite such scope."

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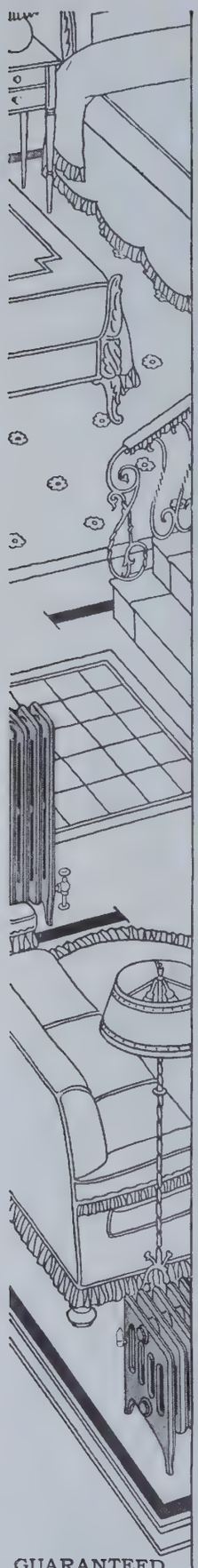

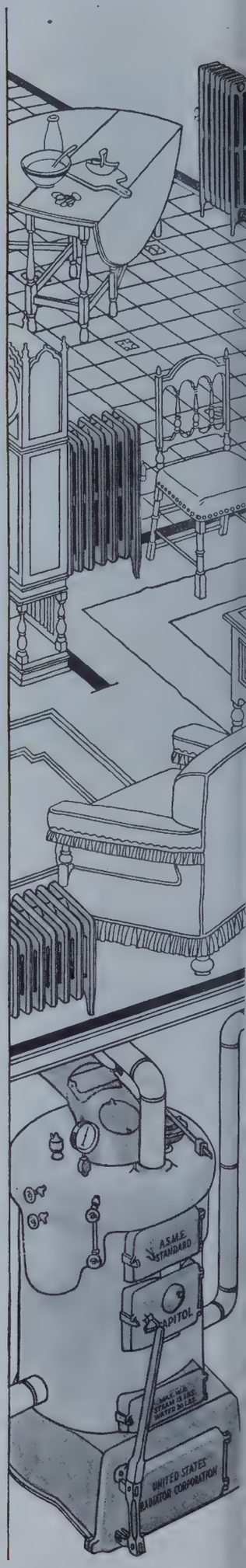

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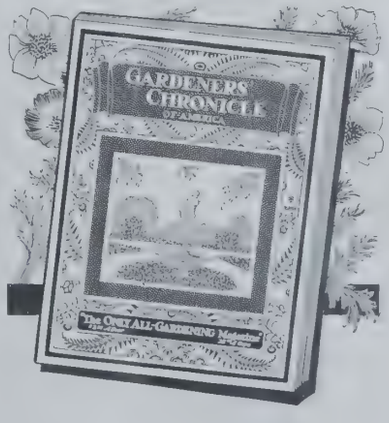

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Two materials that have brought joy to many campers are waterproof silk and cretonne. Curtains made of either will not soil in the summer thunderstorms, cushions of it for porches are most practical as well as colorful, and, for the more luxurious houses, shower curtains of gay colors that match the bathroom draperies are a delightful innovation.

Along with waterproof curtain materials comes waterproof wallpaper for the walls. Wallboard is often found in these small camps and its decorative value in the rough little houses cannot be overestimated. It also makes an excellent backing for wallpaper. Until we were able to waterproof it, however, wallpaper was not very durable. Now if treated with two coats of waterproof varnish after it is hung, it will stay on indefinitely and make a most serviceable wall. The gay little rooms that may be obtained through its use are especially pleasant for this informal season at the seashore or mountains.

Waterproof varnish is useful in many ways besides protecting the wallpaper. The gaily painted furniture that is so popular for summer homes may be well protected by a coat of varnish. If thus coated, furniture left on the porch or lawn in a storm emerges as bright and unstained as before the downpour. Varnished furniture is also much easier to clean and, where the busy hostess has much of the housework to do, all such short cuts to cleanliness are eagerly welcomed.

Lamp shades are quite a problem in the country. If oil lamps are used the parchment shades buckle and burn, the silk ones rot in salt air, and yet the color and warm light from a gay lamp shade is almost essential. I have found cretonne shades very practical. The material should be stretched tightly on a

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wire frame, and then the edges bound with ribbon. When the shade is finished two or three coats of white shellac will make it translucent and give it a glossy finish that masks the linen effect somewhat. The shades are gay and decorative, and almost weather-proof.

Colored oilcloth is useful in the camp living-room. It makes delightful table runners, especially when decorated with small painted motifs on the ends or center. Porch curtains of light green oilcloth, hung on rings so that they may be drawn against the brilliant sunlight, are often more useful than awnings, and a large square of the same material bound with black braid will protect the swinging couch and its cushions from the sudden storm, so that they do not need to be hurried into the house every time it rains.

The new Indian goat skin rugs are very appropriate for the country. They come in many colored backgrounds, black, blue, gold, or green, and with a variety of designs always of cheery colors. They are easily cleaned if scrubbed with soap, water and a little ammonia, and they lie more closely on the floor than the braided rag rug that is so often used in the country. They have the added advantage of being inexpensive.

Going through the china and glass departments of the stores, I picked up several things for the summer table. A tea-set of tin, painted with a thick coat of black and decorated with bunches of gay flowers was ideal camp "china." It is warranted not to break, and the finish will not chip any more than pottery. The brilliant colors are cheery and inviting for the out-of-door meal, and it seems probable that they will outwear the rough peasant pottery that, though extremely decorative, is not so practical for the careless dishwasher.

Inexpensive colored glass is quite an addition to the summer table. We are accustomed to expensive glass in various colors—in fact uncolored glasses seem quite unusual now—but this pressed glass in green, or gold, or blue is really very pleasing and costs little. To break it is not a tragedy, and it seems much more attractive with our gay china and colored oilcloth table runners than the uncolored variety.

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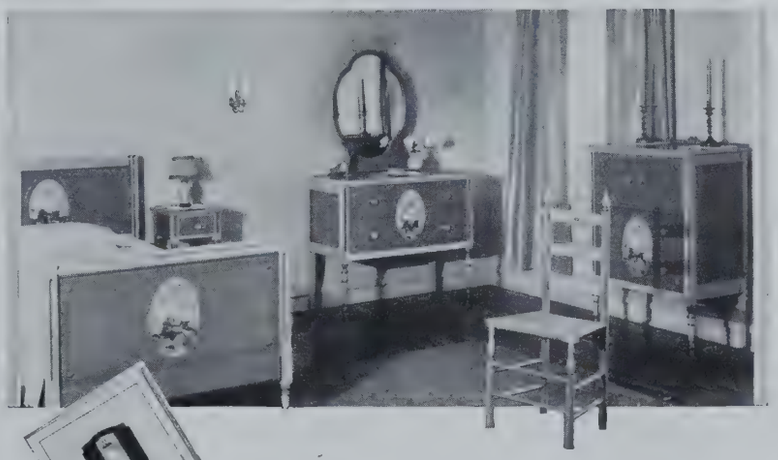

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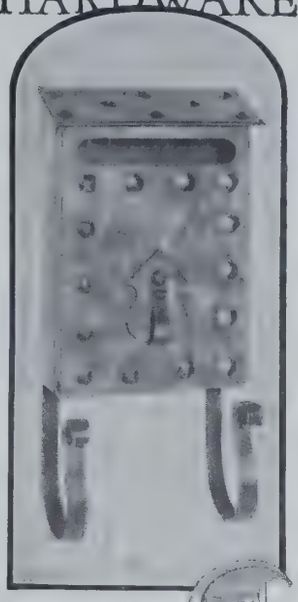

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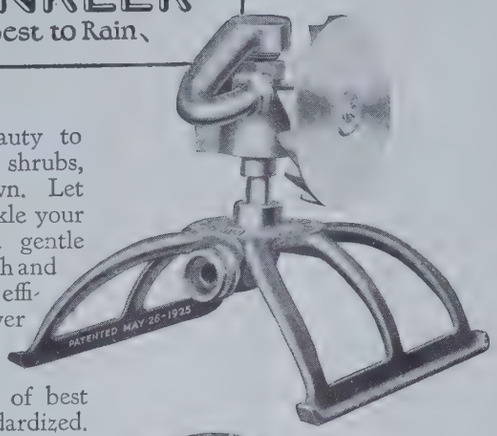

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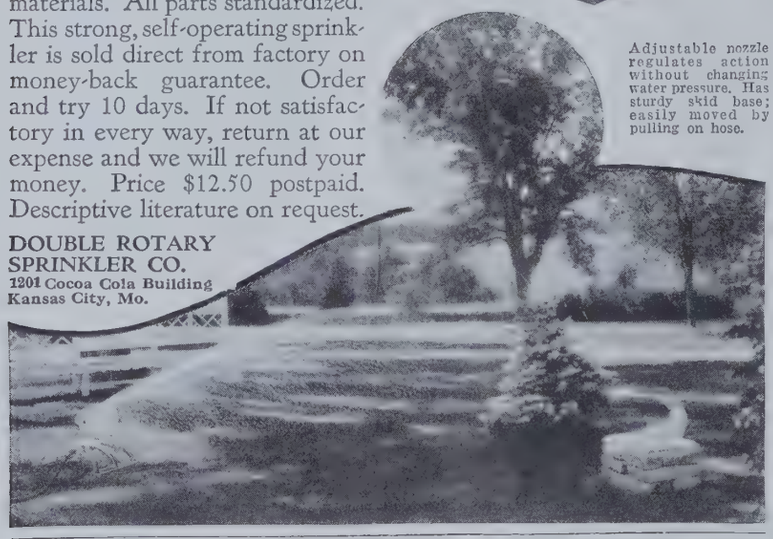

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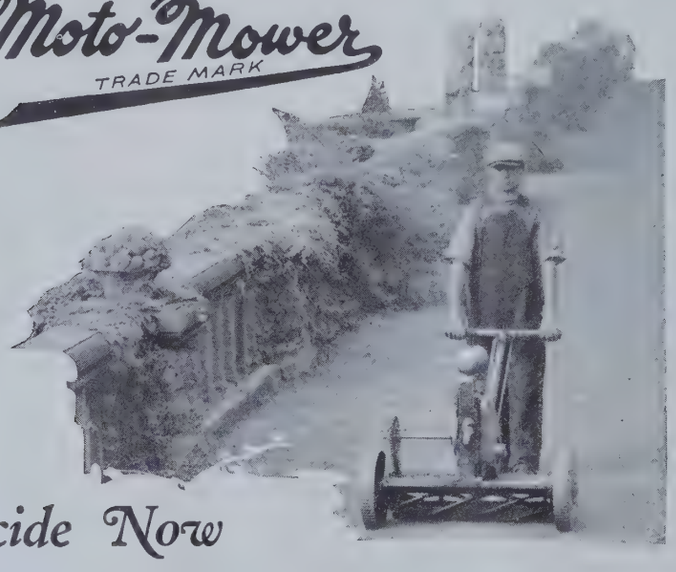

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The backyard becomes a rockery

Continued from page 51

flowered Arabis, so much better than the old single form, then the dense masses of Viola missouriensis. This little Violet, not at all common in cultivation, is one of the best of its kind. In fact I have discarded all others for it. It blooms so profusely with large handsome flowers, that it stands in a class by itself for border or rockery. Anemone pulsatilla with its large purple cups follows, and in rapid succession we get the large white bloom of Trillium grandiflorum from our native woods. Primula saxatilis with its delicate mauve flower, Primula elatior and Primula veris all worth a place in the scheme of things.

The dainty Forget-me-not at about this time is a mass of blue, and Aubretia deltoidea with its pink, purple, and mauve bloom is trying to compete. Still later dwarf Phloxes in white, mauve or pink hold the stage. Any of these are excellent. Phlox subulata, amoena or divaricata, all should have a place of prominence in any rockery. The Saxifrages are soon popping up and a few that have done exceptionally well with me here in Ottawa, Canada, are Saxifraga muscoides, Saxifraga caespitosa among the mossy ones; and Saxifraga altissima, and Saxifraga aizoon among the silvery ones. These delightful plants are valued for the way they nestle their foliage among the rocks, and seem to be a part of the rocks themselves. Alyssum saxatile with its early mass of yellow is such a delight. The little Toadflax, Linaria cymbalaria, or pallida (often called Kenilworth Ivy), is another invaluable little plant, creeping as it does over the stone, and into the crevices of the steps, where one wonders how it gets its nourishment. It is almost a continuous bloomer throughout the summer and is really a delight in the garden.

FOR CONTINUOUS BLOOM

Daphne cneorum, a delightful little shrub with its pink bloom, is another indispensable and it has a second show of bloom in late August, and for a late midsummer yellow the little Dyer's-weed (Genista tinctoria) will prove an acquisition. It does not like to be moved, but roots easily from cuttings. Saponaria ocymoides with a profusion of pink flowers is welcome after the first blaze of bloom, the Dianthus deltoides, Dianthus alpinus and Dianthus neglectus among the Pinks are almost essentials in such a garden.

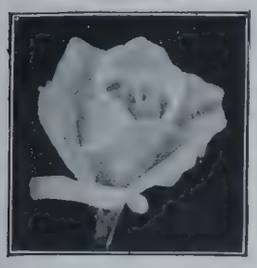
Anemone sylvestris while a little too much of a spreader may be allowed a place for its graceful white bloom just after the Forget-me-nots go, and the little Alpine Poppy should certainly be given a chance. Then for a touch of yellow when the most of the bloom is fading, one cannot do better than get the little Stonecrop (Sedum acre) from some stony spot along the river or in the old quarry. For continuous bloom Viola cornuta in pink, yellows and blues will be welcome, and the little white flowered Thyme (Thymus montanus albus), is a real delight. Later in the summer reliance can be placed on the Campanulas. The little Campanula celtidifolia, Campanula cochlearifolia var. pusilla, and Campanula carpatica are good and seem quite at home in our northern clime.

A FEW OUTLAWS

This list by no means covers all the possibilities, it enumerates only the best growing in this particular rockery. A few outlaws that have since been discarded might be of interest to warn the uninitiated. Cerastium tomentosum is one I am discarding. It is such a rank grower that it soon spreads itself all over the place and is rather difficult to eradicate. Then the pink flowered Thyme (Thymus serpyllum) while liked by some, is, I find, too ambitious for the return it gives in beauty. Asperula odorata is a doubtful asset and, I think, will have to go. Lysimachia nummularia (creeping Jenny), hard to get started and hard to get stopped, is another outlaw unless confined to a home of its very own.

[To this short list I would add Gold-tuft (Alyssum saxatile), because it volunteers from seed far too freely though otherwise splendid. And the Spanish Poppy (Papaver rupifragum), which seeds, and seeds, and seeds!—EDITOR]

This about completes the list at present, but twenty or thirty other little additions have been made recently and time will tell which are happy here and which are not. In the meantime the plants mentioned above have all contributed to make our backyard more attractive than the front.



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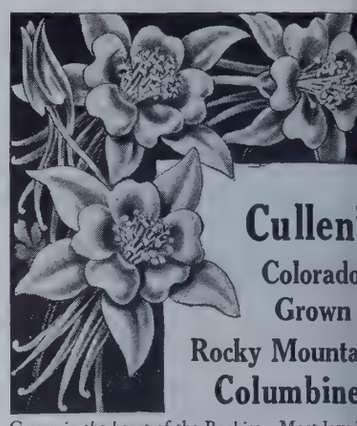

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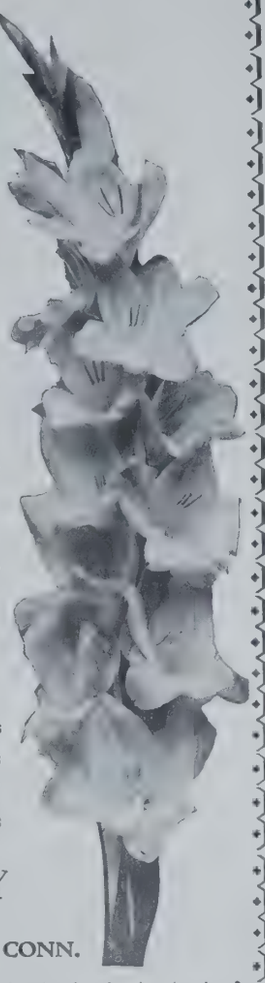

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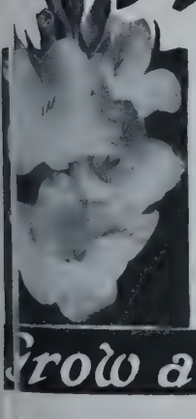

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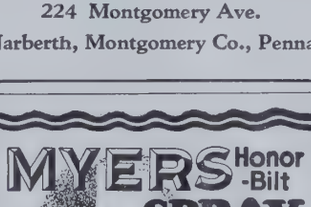

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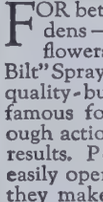

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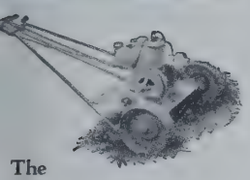

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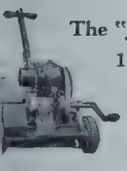

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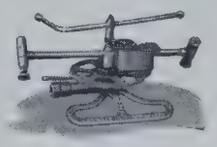

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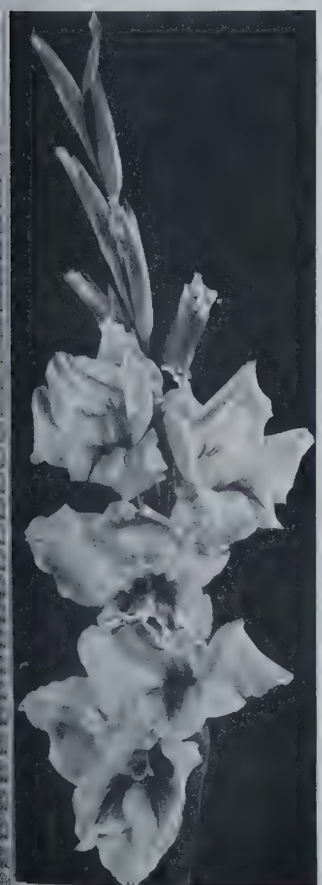

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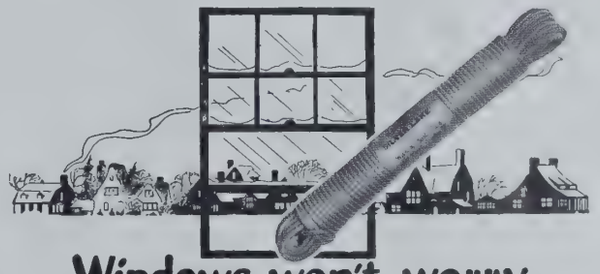

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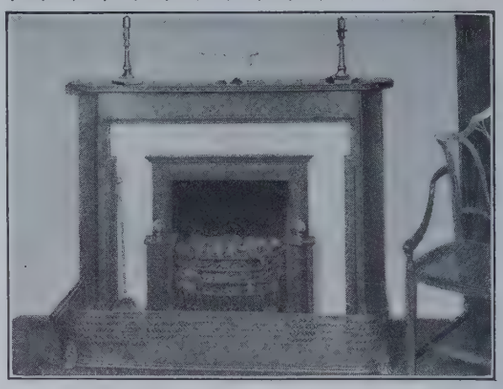

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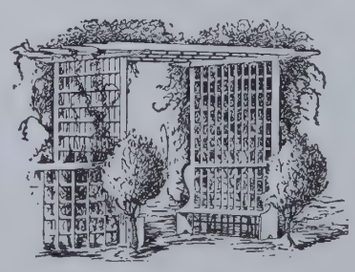

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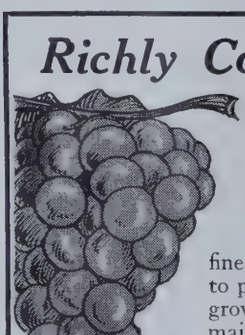

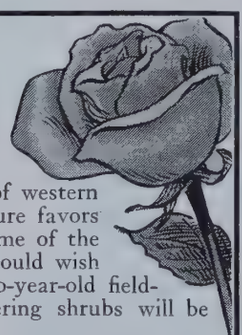

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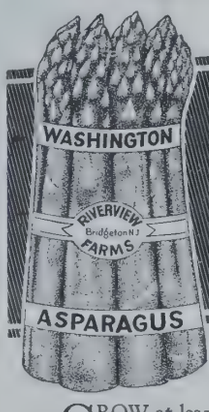

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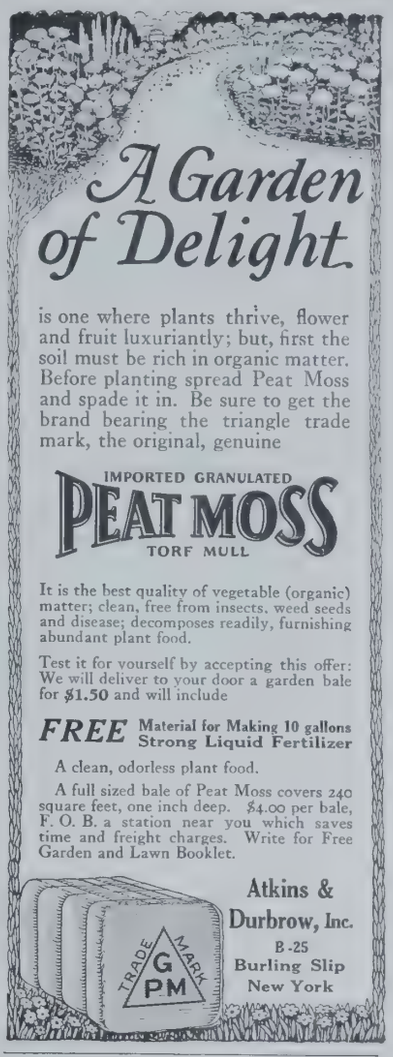

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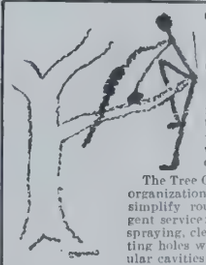

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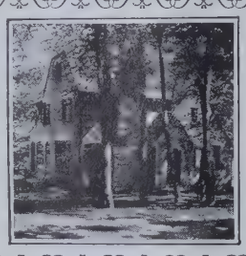

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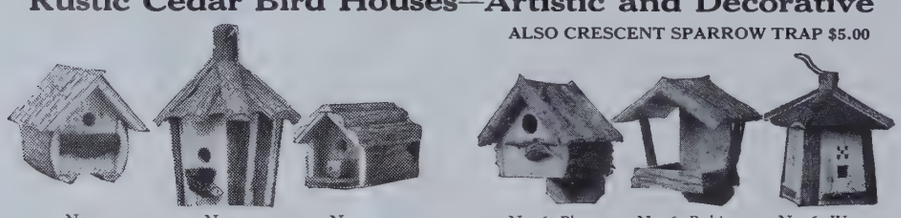

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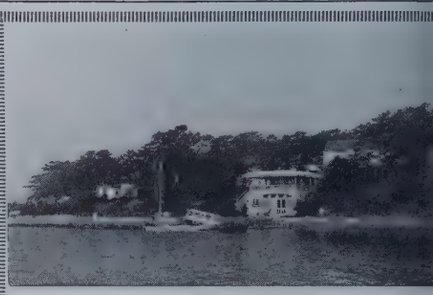

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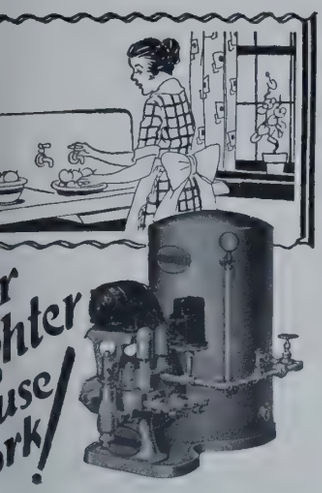

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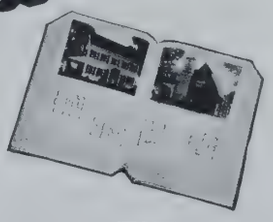

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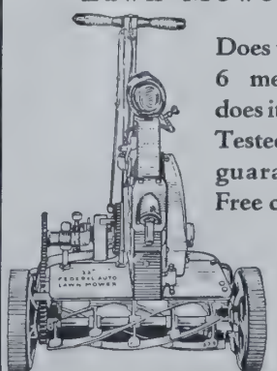

Does work of 6 men and does it better. Tested and guaranteed. Free circular.

THE FEDERAL FOUNDRY SUPPLY CO.
2639 E. 79th Street Cleveland, Ohio

"AS GOOD AS GOOD LOOKING"

TAPERED AMBLER ASBESTOS SHINGLE

Rigid, Fireproof Roofing NOT Flexible, Impregnated Felt

On Your New House Let the FIRST ROOF Be Your LAST ROO

AMBLER ASBESTOS SHINGLES WILL LAST YOUR LIFETIME

If you want to avoid roof troubles be sure to have your Architect specify TAPERED AMBLER ASBESTOS SHINGL
They are *FIREPROOF, WATERPROOF, and EVERLASTING*

The above close up photograph shows the definite charm and distinctive effect of this unique product, the "English That in random widths, irregular courses, and rough texture that completely eliminates hard and fast lines and sets a new roof standard, giving a novel beauty to the modern home and an added degree of serviceability to a roof.

First of all. TAPERED AMBLER ASBESTOS SHINGLES have the taper of the old wooden shingles. They come random widths, 6 in. to 14 in., ⅛ in. thick at top and ½ in. at butt and 20 inches long. They are *strong, rigid shingles,* paper or rag felt—never curl, or warp, not affected by the blasts of winter, the heavy rains of spring, and the blazing heat summer, year in and year out, for they are made of Asbestos and Hydraulic Cement—Nature's imperishable materials. They made in a variety of non-fading colors: *Green, Red, Brown, Gray, etc.*

Fireproof Tapered Ambler Asbestos Shingles are absolutely fireproof, not merely "fire-resistant." Ask your fire insurance agent what the difference is. He will tell you the difference and show you the saving in rates—a matter of serious consideration over a term of years and years. It will pay you to write us for complete information covering these superior shingles.

Made by the AMBLER ASBESTOS COMPANY, at Asbestos, Pennsylvania, and sold by the

ASBESTOS SHINGLE, SLATE & SHEATHING COMPANY

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"ASBESTOS CANNOT BURN"

ORY beauty and patriot
ver! Memories of brave endea-
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ecious heritage of which we
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tonal values that blend per-
ctly with the rich-hued ma-
gany of our forefathers. They
e patterned from ceremonial
stments in use in France when
n Franklin's sober garments
rmed a foil to the tinsel and
rbelows of Versailles.

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te this one a source of delight,
t alone for their artistic worth,
it because they combine with
re beauty the qualities of dur-
ility and moderate price.

hoose a Mohawk Rug for *Value*

"This beautiful rug is No. 6009M. A Mohawk seamless worsted Wilton."

This fascinating Color Harmony Chart by Hazel Adler will enable you to work out many pleasing combinations of color for walls, draperies and floor coverings. Sent free upon request.

If you are planning the purchase of a rug let the distinguished interior decorators, W. & J. Sloane, aid you with free individual advice. Write for blank for submitting room plan, decorations, etc. Address Mohawk Department, W & J. Sloane, 570 Fifth Avenue, N. Y.

MOHAWK RUGS

MOHAWK CARPET MILLS, INC. *Amsterdam, N. Y.*

Burpee's Seeds Grow

Burpee's Seeds are grown by Burpee. Burpee grows larger quantities Vegetables and Flowers each year than any other retail seed house America. Not only does Burpee grow seeds, but Burpee originates vari ties—has introduced more distinct new Vegetables and Flowers, that a now in general cultivation, than have any three other American See houses combined. Matchless Tomato, Golden Bantam Sweet Corn, For hook Bush Lima, and Iceberg Lettuce are a few of the Burpee introdu tions that are world famous. The first waved or Orchid Flowered Swe Pea was first grown in America by W. Atlee Burpee.

New Vegetables and Flowers for 1927

In addition to the new Burpee Sweet Corn there are offered in Burpee's Annual f 1927 the New Burpee Tomato, new Sweet Peas, and new Dahlias. Every hor gardener should have a copy of this famous Garden Book. Burpee's Annual is fr Write for your copy today.

The New "BURPEE" Sweet Corn

Earlier and Larger than the Famous Golden Bantam

Both Introduced by Burpee

Rich, sweet, buttery, with broad, deep, golden yellow kernels, thin-skinned and meaty; there's no more attractive table variety than the new Burpee Sweet Corn.

This is one of the most outstanding new vegetables ever introduced. It is exclusively Burpee's and cannot be purchased elsewhere. Read all about this great new vegetable and other Burpee specialties in Burpee's Annual —The World's Greatest Garden Book.

Burpee's Matchle TOMATO

Introduced by Burpee in 1889

If you have never known t rich, tasty flavor of this big beau fully ripened-on-the-vine—there a tomato treat in store for you.

Like many other vegetable Tomatoes for commercial use a always picked before Nature h had a chance to bring them their highest perfection.

Only home gardeners realize the full the delectable qualities Burpee's Matchless Tomato; a the big dividends of satisfacti derived from a cultivation of th thrifty, vigorous Burpee Specialt See pages 32-33 of Burpee's A nual.

The Burpee SWEET CORN

Burpee's MATCHLESS TOMATO

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W. ATLEE BURPEE CO. Seed Growers
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THE COUNTRY LIFE PRESS, GARDEN CITY, NEW YORK

GARDEN & HOME BUILDER

35 Cents
VOL. XLV. NO. 2

APRIL, 1927

DECORATING NUMBER

Boston Doubleday, Page & Company, Garden City, N. Y. Chicago

Floors You Love to Walk on

Floors of the modern home —soft, luxurious and beautiful —should be covered with "Claridge" Plain Wide Seamless Carpet. There are twenty beautiful colors to choose from —glorious greens and blues, soft taupes and lovely shades of red and gray.

"Claridge" is richly soft yet wonderfully durable. It will harmonize with the decorative scheme of your home—for the present vogue in floor covering demands plain wide carpet.

Ask your dealer to show you "Claridge"—and insist on seeing "The Golden Thread of Quality" which is woven into the back of every yard. It is the distinguishing mark of genuine "Claridge."

CHARLES W. POULSON & SONS
CARPET CO., INC.

295 Fifth Avenue New York, N. Y.

Mills: Philadelphia, Pa.

CLARIDGE

PLAIN WIDE
SEAMLESS CARPET

Now You Can Have The Woodwork You Want *At The Price You Can Pay*

AS you have pictured your home to be or the remodeling of your present one you probably have seen in your mind's eye just how the new woodwork will look.

If you prefer enamel you have thought possibly of lovely eggshell white or the soft blending shades of old ivory which harmonize so well with hangings and period furniture. In some rooms perhaps you may want darker tones such as rich rosewood or a pleasing mahogany effect contrasting with white enamel on the stairway, for instance; or again, dainty silver grey for a guest room.

For the service quarters many prefer the bright, cheerful color of natural wood with a sanitary varnish finish that can be washed frequently and which gives the kitchen and pantries an atmosphere of immaculate cleanliness.

Unlimited Choice

Whether it be these or other decorative color treatments you may have your choice at a cost well within your building budget, by using ***Arkansas Soft Pine Satin-like Interior Trim*** throughout the house.

DINING ROOM *in the lovely Dr. Shippen house, Sesquicentennial, Philadelphia, finished in Arkansas Soft Pine*

HALL AND STAIRWAY *trimmed with Arkansas Soft Pine in contrasting finished effects*

Large Production Lowers Cost

The moderate cost of Arkansas Soft Pine is established by large production and *perpetual supply* marketed through long established channels—namely, your own lumber dealer or planing mill. But while the cost is less than that of rarer woods the quality for a finished woodwork of unsurpassed beauty is ingrown in every piece.

This assurance of fine quality is founded upon definite facts: That part of Arkansas Soft Pine tree which is run into Trim is botanically the finest-textured wood of its species. This is due to soil and growing conditions peculiar to its environment. The wood has a remarkably fine close grain, a delicately traced figure and a tough resilient fiber. It is free from rosin, hard streaks, unsightly blotchiness and other faults which often mar the finished appearance of woodwork. Its physical makeup provides nicely balanced absorbing qualities so that the priming coats of white lead or stain are deeply embraced in the grain of the wood itself. Thus when the finishing coats are applied and rubbed the finisher works directly on the wood and not upon a super-imposed crust of shellac or varnish.

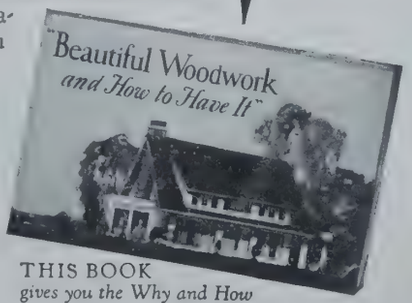
NATURE'S SUPREME GROWTH *in fine texture. Arkansas Soft Pine in its native grandeur*

Tests Prove Merit

These statements are accurately based upon long experience, further confirmed by tests in varnish makers' laboratories and by the United States Bureau of Standards. Arkansas Soft Pine Satin-like Interior Trim will furnish your home with a beautiful woodwork at economic cost, upon which you can rely for life-long satisfaction. May we send you our complimentary booklet, "Beautiful Woodwork and How to Have It" and a set of finished samples that will be a revelation in loveliness? These and house plans too if you like, will come promptly in response to your request. Write us now while you're in the mood.

Arkansas Soft Pine is trademarked, grademarked and sold by dealers East of the Rockies

Send for your copy now



THIS BOOK *gives you the Why and How*

Arkansas Soft Pine Bureau

454 Boyle Building Little Rock, Arkansas

Why I Love Ferns—

Ferns appeal to the instinct primeval, some of which survives in all of us. Among the oldest creations on this earth they take us back into the eons when plantlife was in the cradle stage. And nature reared a sturdy race. Among the ferns of today we find forms identical with those that millions of years ago hugged the bosom of mother earth. That's exactly what the ferns do with enduring grace today.

Sorts for All Soils and Situations

I grow about fifty varieties of native hardy ferns most of which respond readily to cultivation. All are ideal for foundation plantings and to turn odd nooks and corners into lovely spots of a "woodsy" character. Here are a few typical selections for specific situations:—

Collection No. 1—For Open Sun Culture

5 Onoclea Struthiopteris
5 Osmunda Claytoniana
20 Dicksonia punctilobula
5 Asplenium Filix-foemina

35 Fine Clumps for $5.00

Collection No. 2—For Dry, Shady Places

10 Aspidium acrostichoides
10 Aspidium marginale
10 Dicksonia punctilobula
5 Osmunda Claytoniana

35 Fine Clumps for $5.00

Collection No. 3—For Moist, Shady Places

5 Adiantum pedatum
5 Aspidium cristatum
5 Aspidium acrostichoides
5 Aspidium spinulosum
5 Aspidium marginale
5 Asplenium thelypteroides
5 Asplenium Filix-foemina
5 Phegopteris hexagonoptera
5 Woodwardia virginica

45 Fine Clumps for $6.00

For other Collections please consult Page 7 of my free catalog.

You, Who Love Nature

will appreciate my catalog which is gladly mailed for the asking. It is, perhaps, the greatest exponent of the naturalistic type of gardening. The country has taken mighty strides in this since I began to advocate it, now almost half a century ago. Then I was the proverbial "prophet in the wilderness." Today there are cultivated "Wildgardens" to be found throughout the country, and I am proud that many of them started with plants that came from my nursery.

EDWARD GILLETT
Fern and Flower Farm
3 Main Street
Southwick, Mass.

Scotch Heathers

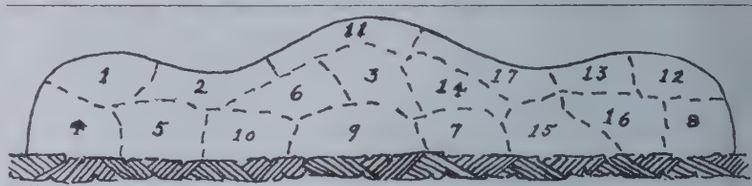
Sentiment, song and story cluster around the Scotch Heathers. On the moors of Scotland it spreads out like a great carpet of color. Here in America the Heathers grow readily and may be used as border plants, as ground covers with foundation plantings, or on a bank to hold soil.
Seven varieties of Heathers are now obtainable at Hicks Nurseries and at prices that will permit bringing to your garden a wee bit of old world charm.

Scotch Heather (Calluna vulgaris). White or pink
Scotch Heather (C. vulgaris alba). White
Scotch Heather (C. vulgaris cuprea)
Scotch Heather (C. vulgaris monstrosa)
Scotch Heather (C. vulgaris pilosa alba). White
Biscay Heather (Erica mediterranea)
Cornish Heather (Erica vagans alba). White

Price for all varieties 60 cts. each, $5 for 10

Many other rare plants—Cotoneasters, Prunus, Corylus, Myers' Juniper, Hicks' New Yew, with the more familiar trees, shrubs and perennials, are listed in our 1927 booklet of Rare Plants, Evergreens and Shrubs. A copy will be mailed on request.

HICKS NURSERIES
Box M
Westbury, L. I.
New York



A Practical Border of Allround Usefulness

THE plan above shows how beauty outdoors and cutflowers for the home can be attained within limited space. The numbers given correspond with those given in front of each class. This charming border may be yours for very little money. Its blooming power will increase from year to year. Here is what it holds:—

51 Sturdy Plants 3 each of 17 kinds $5.00

Key Numbers
1 **Achillea "Boule de Neige"**—splendid for cutting.
2 **Alyssum saxatile**—"Basket of Gold."
3 **Columbine**—long-spurred Hybrids.
4 **Coreopsis lanceolata**—the brightest yellow garden flower.
5 **Chrysanthemums**—hardy outdoor varieties.
6 **Daisy, Shasta**—most popular for cutting.
7 **Delphinium**—or perennial Larkspur—blue shades.
8 **Hemerocallis** or Yellow Day Lilies.
9 **Hollyhocks,** double—mixed colors.
10 **Heliopsis**—an early form of hardy Sunflower.
11 **Iberis** or Hardy Candytuft—best for edging.
12 **Phlox subulata**—dwarf, for edging.
13 **Iris pumila**—a dwarf form.
14 **Lysimachia**—the attractive Loosestrife.
15 **Phlox**—tall hardy kinds.
16 **Iris**—Germanica, or Liberty Iris.
17 **Pinks**—hardy clove, or spice, pinks.

Just order "Border A." You'll receive them all in husky specimens, properly labeled and numbered. Dispose them in the properly prepared bed and watch them grow and bloom.

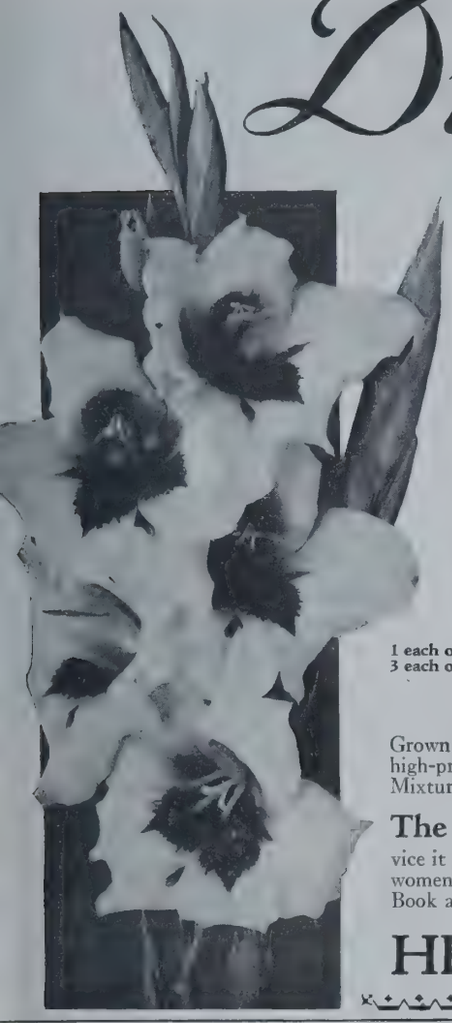
FREE—New Rotogravure Catalog

Direct reproductions from photographs enable us to show hundreds of fruits and flowers in startling likeness and loveliness. Eighty pages describing how to grow the best in berries, the choicest fruits, the finest flowers. It's a book you'll be proud to keep and it's yours free for the asking, so please write for it TODAY and mention G. & H. B.

LOVETT'S NURSERY
Box 125 **Little Silver** **New Jersey**

The GARDEN AND HOME BUILDER. April, 1927. Vol. XLV. No. 2. Published monthly by Doubleday, Page & Co., Garden City, N. Y. Subscription price, $3.00 a year.
Entered as second class matter at Garden City, N. Y., under the Act of Congress, March 3, 1879.

Dreer's for fine Gladiolus



THE very broadness of our business activities dictates critical selection and specializing. We could not afford to handle the thousand and one varieties of different flowers, so we handle only those found best by test. All told we offer about 50 varieties of Gladiolus—the choicest. And among them we consider as outstanding leaders:

The Dreer Dozen of Super-Superb Gladiolus

Every one of these sorts is noted for its strong growth, free-flowering qualities, purity of color and lasting characteristics. They will give satisfaction under most ordinary conditions of soil and climate. Equally attractive in the garden, or cut, in the home, they deserve to be planted in quantity especially since the prices are quite reasonable.

Baron Hulot or Blue King. Royal violet blue. 15 cts. each; $1.50 per doz.; $10.00 per 100.

Crimson Glow. Glowing crimson-scarlet. 15 cts. each; $1.50 per doz.; $10.00 per 100.

Evelyn Kirtland. Rosy pink, with fiery scarlet blotches. 10 cts. each; $1.00 per doz.; $7.00 per 100.

Flora. A golden yellow. 15 cts. each; $1.50 per doz.; $10.00 per 100.

Herada. Pure mauve with deeper markings. 15 cts each; $1.50 per doz.; $10.00 per 100.

Le Marechal Foch. Soft flesh-pink. 10 cts. each; $1.00 per doz.; $7.00 per 100.

Mrs. Francis King. Light scarlet or flame color. 10 cts. each; $1.00 per doz.; $6.50 per 100.

Mrs. Frank Pendleton. Salmon-pink with brilliant deep red blotches. 10 cts. each; $1.00 per doz.; $6.50 per 100.

Panama. A rich rose-pink. 10 cts. each; 75 cts. per doz.; $5.00 per 100.

Peace. White with a touch of carmine. 10 cts. each; $1.00 per doz.; $6.50 per 100.

Prince of Wales. Delicate apricot-pink suffused salmon. 10 cts. each; $1.00 per doz.; $7.00 per 100.

War. Rich blood-red. 10 cts. each; $1.00 per doz.; $7.50 per 100.

Collections of Twelve Super-Superb Gladiolus

1 each of above 12 sorts, 12 bulbs..... $1.25
3 each of above 12 sorts, 36 bulbs..... $3.50
6 each of above 12 sorts, 72 bulbs..... $5.50
12 each of above 12 sorts, 144 bulbs..... $10.00

Gold Medal Gladiolus in Mixture

Grown for those of our customers who want something better than the usual run of mixtures. It holds a number of high-priced varieties, in many exquisite shades of great diversity. We consider it by far the finest Gladiolus Mixture ever offered. **Price 65 cts. per doz: $5.00 per 100: $45.00 per 1000.**

The Dreer Garden Book An index to the garden materials offered by us, it is also looked upon as a trustworthy friend by professional and amateur gardeners alike. The advice it gives on the growing and cultivating of seeds and plants, is gleaned from the expert experience of men and women who really do work in the garden. You cannot help but benefit by the good company of the Dreer Garden Book and its authors. Please ask for it and mention this publication.

HENRY A. DREER 1306 SPRING GARDEN STREET PHILADELPHIA, PA.

A garden of GLADIOLI all summer long

O FLOWER pays such satisfactory ividends in beautiful blooms as the ladiolus. Buy your bulbs early; lant every three weeks up to mid-me and you will be rewarded ith a constant succession of flowers.

Kunderd Gladioli stand supreme the result of more than 40 years experimenting with and develop-g gladioli by methods and ideals stinctively my own.

At gladiolus exhibitions Kunderd rieties have won the largest num-r of awards. They will grow ually well for you.

Write for my 1927 *Catalog*

y new catalog lists hundreds of exclusive Kunderd varieties. The book is full of interesting garden lore and contains my personal cultural directions that make gladioli growing easy and sure. Illustrated in full colors. Send for it today.

A. E. KUNDERD
203 Lincoln Way West
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The originator of the Ruffled and the Laciniated Gladioli

Kunderd Gladioli *"Stand Supreme"*

The Dahlia of the Day "TRENTONIAN"

A Giant Decorative

First Prize Winner All Over the U. S. and First at Edinburgh, Scotland

It is of that shade that appeals and captivates at a glance, and is really symbolic of Autumn. The color is a marvelous blending of old gold, amber, and coppery bronze—rather the color of an Indian's skin, with a flaming light shining through. The petals are broad, and well placed, with the appearance of velvet and constitution of leather, thereby making a flower of great lasting qualities, and averaging 8 to 9 in. in diameter; whether for Garden or Exhibition, every Dahlia "Fan" will want "TRENTONIAN."

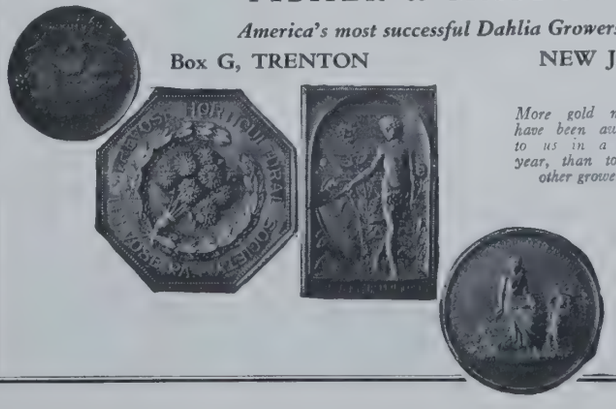
Price, Tubers, $3.50; Plants, $2.00

FISHER & MASSON DAHLIAS have won many highly coveted prizes and trophies at all leading Dahlia Shows. Send your name to receive our new catalogue, the leading one of its kind.

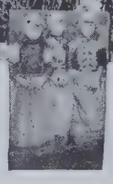
FISHER & MASSON

America's most successful Dahlia Growers

Box G, TRENTON NEW JERSEY



More gold medals have been awarded to us in a single year, than to any other growers.



They're nodding "*WELCOME*" at Tulipdom

As the April winds frolic with Mother Earth, mysterious changes take place on the hillsides of Tulipdom. Here and there a brave little bud lifts its head and shows its face to the steadily warmer growing sun. And then, one morning we find that dozens are doing the same thing. Before evening, hundreds have joined the ranks until one day the hillside is literally covered with

Thousands and Thousands of *DAFFODILS*

A very small portion of one end of the hillside is shown above. Several hundred different varieties are here to gladden the flower lover's heart. Of some we have only individual clumps, while others are displayed in naturalistic fashion. All are plainly named on stout labels so that visitors can study to their heart's content.

Come, Bring Your Friends, *or* ask for Catalog

Special invitations will be mailed to customers of record in this vicinity. But we desire to share our joys with many more. Will you ask for our free Catalog and, at the same time, send us the names of flower loving friends. Prices for our Long Island Grown Narcissi will be lower this season and you are sure to receive "*Bulbs in a Class All Their Own.*"

Your request for the Catalog will be appreciated—it will be ready about the middle of this month.

Z BROS.

Zandbergen Bros.

"*Tulipdom*"

Oyster Bay, Long Island, New York

Nurseries at Valkenburg, near Leiden, Holland

Planting Time

SNOW is melting in the fence corners, crocuses poke through into showers and sunshine. The year's parade of the calendar of flowers is starting. Plant now for your summer's garden.

"Kentucky Bred" Dahlias

Irises, Glads and Hardy Perennials planted now will make a delight of your garden this summer through. "Kentucky Bred" flowers have the hardiness of "Old Kentucky's" pioneers—the charm and grace of her beautiful women.

Write for your copy of our Garden Book—an aid to better flowers.

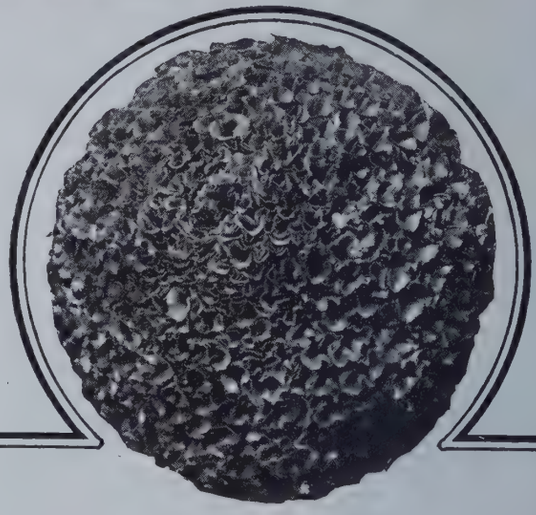
JACOB SCHULZ CO.

INCORPORATED

Dept. A.

550 South Fourth Ave.

Louisville, Kentucky



Oriental Colors in American Gardens

Famous foreign gardens contribute of their treasures, that America may know the wealth of color that marks Oriental gardens. Effective, but never harsh nor gaudy, these newer Zinnias and Marigolds are sure to win a place of honor.

Waterer's Superb Giant-Flowered Zinnias

Flowers brilliantly colored—Violet, Purple, Orange, Crimson, Scarlet, Pink, Yellow, White—a veritable Oriental garden picture. Not at all like old-fashioned Zinnias. ***Eight Distinct Colors, separate packets, $1 postpaid.***

Waterer's Superb New African Marigolds

Imported varieties. Bloom all summer; double flowers, very showy, superb for beds of color. One of the most easily grown annuals. ***Six Distinct varieties, in separate packets 50c. postpaid.***

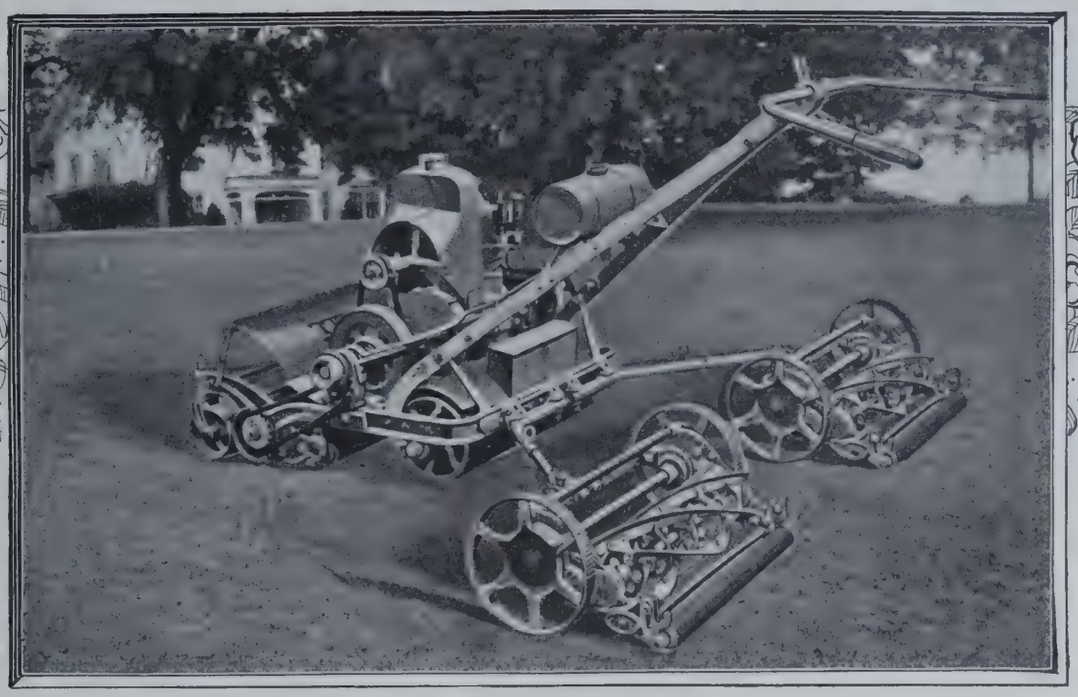
WATERER'S SEED CATALOGUE. Many worthy novelties are described—Dianthus, Petunias, Asters, Larkspurs, vegetable and lawn seed, bulbs, roses. ***Send to-day for a free copy.***

HOSEA WATERER · PHILADELPHIA

HOSEA WATERER, *Seedsman*

Established 1872

714 Chestnut St. Philadelphia, Penna.



It contributes to the charm of beautiful homes

On fine estates, country homes, golf courses, etc., Coldwell Model "L" Motor Lawn Mower and Roller (*pictured above*) is depended on to keep lawns and putting greens in perfect condition. Equipped with a full width drive roller it mows and rolls simultaneously, thereby assuring a complete rolling with each cutting—a feature that promotes grass health and also gives an even surface. With gang units attached (*as shown in photograph*), Model "L" cuts a 60-inch swath—the widest of any machine.

There's a Coldwell Mower for every lawn requirement

ABSOLUTE dependability!—on this vital point is based the world-wide popularity of Coldwell Lawn Mowers. Owners of these machines find that Coldwell *dependability* asserts itself in trouble-proof operation, long life, and above all, in the consistently perfect results these mowers achieve by reason of their exclusive mechanical refinements.

In the Coldwell complete line, you'll find hand mowers for small lawns, borders and general trimming purposes. These hand mowers are recognized as the best in their respective price classes. Another Coldwell mower that has won amazing popularity is the Coldwell Electric—the *only* electric lawn mower on the market. For properties where horses are used there's the Coldwell Horse Mower. And for large estates, etc., the Coldwell Gasoline Mowers, of which Model "L," illustrated above, is the leader.

All over the world, Coldwell Lawn Mowers are recognized as giving more value, per dollar of purchase price, than any other mowers on the market. Buy a Coldwell! Whatever model you select, you'll find it a more efficient and a more dependable mower.

If you'll write us giving the approximate size of your lawn or grounds, we shall promptly notify our nearest representative who will gladly demonstrate on your property the proper mower for your requirements. Literature, illustrating and describing the Coldwell line, will be sent on request.

Hand
—
Horse

SINCE 1867
COLDWELL

Gasoline
—
Electric

DEPENDABLE LAWN MOWERS

COLDWELL LAWN MOWER COMPANY, NEWBURGH, N. Y., U. S. A.

Coldwell "Biltmore" Hand Mower

Designed by the makers of the largest selling lawn mowers in the world, "Biltmore" is the acknowledged best among hand mowers. Pushes easily. Cuts quickly, evenly and quietly. Timken Tapered Roller Bearings lessen friction and speed up work. "Biltmore" assures many years of satisfactory repair-free service—further proof that buying the best is the truest economy. Write for booklet, "Care of the Lawn."

Coldwell Electric Lawn Mower

The only electric lawn mower, and the one machine suited for women as well as for men. "As easy to operate as a vacuum cleaner." All you have to do is to steer it. Plugs in on any electric outlet—house or garage. Carries 150 feet of cable, allowing 300 feet cutting radius. Automatic reel takes up and pays out cable automatically, thus keeping wire always taut, and out of operator's way. Cuts a 21-inch swath. Just try it. You're sure to be pleased. Booklet on request.

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You'll Surely Find it at

TOTTY'S

FOR twenty-five years we have been scouring the world for sterling novelties for your hardy gardens. *Viola "Jersey's Gem"* and *Carnation "Annie Laurie"* for instance, are some of our contributions. For 1927 our novelties include the hardy *Hybrid Aquilegia.* A wonderful strain in all the popular colors.

75c per plant, $7.50 per dozen

GYPSOPHILA "BRISTOL FAIRY"

The newest Double Baby's Breath

One of the good things that comes once in a life time.

$1.50 per plant, $15.00 per dozen

Our New Rose Introductions for 1927 Are:

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A wonderfully clear yellow.

"RAPTURE"

The vivid pink butterfly.

TOTTY'S RED

The red Rose we have been waiting for.

Our catalog describes all the novelties in hardy plants, roses and chrysanthemums and is waiting for you. Send for it.

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Better Flowers for Discriminating Buyers at 4 East 53rd St., New York City

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With a joyful expectancy to the day when the ground will be free from snow and frost and all nature will be throbbing with a joyous new life; then you, too, will become a part of the great out-doors and will want to do something towards making this earth more beautiful.

Using CHERRY HILL QUALITY EVERGREENS—TREES—SHRUBS and FLOWERS will aid you wonderfully in your plans.

"Then you will press forward with alacrity—without one misgiving—hoping and trusting—only this believing—that as your purpose—so will your reward be"—Catalog.

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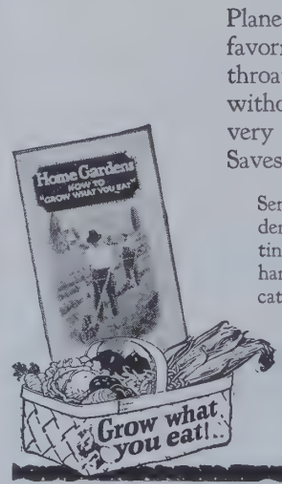
IN large gardens, grapes, small fruits, etc where horse cultivation is followed th Planet Jr. No. 90 twelve tooth harrow is favorite time and labor-saver. Twelve round throated teeth have the soil fine and loos without ridging or throwing soil over eve very small seedling and low-growing plant Saves a lot of hand hoeing and weeding.



Send for our popular garden manual—"Home Gardens—How to 'Grow What You Eat' ", illustrating Planet Jr. Garden Seeders and cultivators for hand, horse and tractor mailed free with complete catalog.

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We want YOU to know Schling's Seeds!

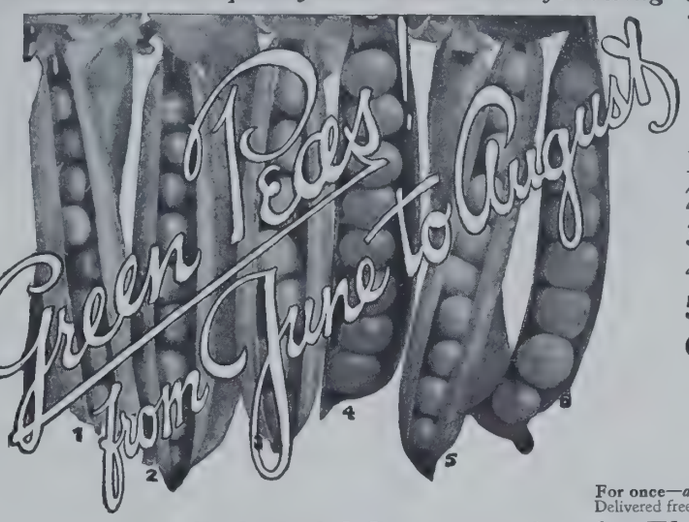
Seeds of superb vitality, grown with the most painstaking, scientific care by Master Gardeners for Flower Specialists everywhere!

To acquaint you with their remarkable quality we make the following very timely Special Offers:

Do You Know This Secret?

Green Peas, and plenty of them, from June to August—if you follow these simple directions. Plant this collection of 6 choice varieties *all at once* this Spring, just as soon as the frost is out of the ground—and they will mature in the order named—producing a steady procession of big, mouth-watering crops from about June 20th till late in August.

The *reason* for this is evident. Peas must develop their roots in cool weather and so are able to supply sufficient moisture to leaf, flower and pod as they rapidly multiply under the summer sun. On the other hand late planted peas are almost always a disappointment, as every experienced gardener knows.



Offer K— Schling's Long Season Pea Collection

1 ***Schling's Pedigree Extra Early*** 2½ feet. The earliest Pea grown; large, well-filled pods.

2 ***Gradus or Prosperity.*** 3 feet. An early fine wrinkled Pea of delicious flavor.

3 ***Sutton's Excelsior,*** 1½ feet. The most productive dwarf medium-early wrinkled Pea; very sweet.

4 ***Dwarf Champion,*** 2½ feet. An enormous cropper. Broad pods, very sweet.

5 ***Improved Telephone,*** 5 feet. Enormous pods, filled with Peas of the finest quality.

6 ***Heroine,*** 4 feet. Pods are large, deep green, somewhat curved; tender Peas of finest quality.

K1—½ lb. each of all 6 varieties, 3 lbs. in all.....$1.75
K2—1 lb. each of all 6 varieties, 6 lbs. in all..... 2.75
K3—2 lbs. each of all 6 varieties, 12 lbs. in all..... 5.00

For once—*all* the green Peas you want: buy this collection. Delivered free within 300 miles. *Beyond, add 5c per lb. for postage.*

And here are some Delightful Surprises for the Flower Lover

Offer L— Novelties of 1927

An $11.70 Value for $9.00

Scabiosa Peach Blossom

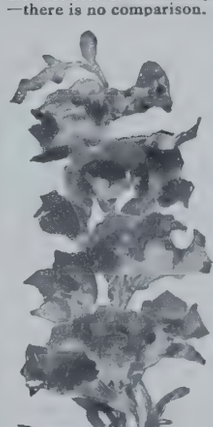
Absolutely New! 18 Beautiful Varieties—that will make your garden the envy of all your friends.

	pkt.
Aquilegia Long Spurred—Copper Queen—a lovely deep copper-colored Columbine with long spurs. Simply exquisite	$ .75
Allwoodi Alpinus—Charming miniature carnation for the rock garden. Only 4 inches high. Perpetually in bloom	1.00
Petunia New Dwarf—Only 8 inches high, ***with flowers as large as those of the giant California strain***	.75
Viola, Jersey Gem—Everblooming hardy garden violets excelling the hot house variety in size and color. 8 to 10 inch stems. A perpetual delight	.75
New Giant Hybrid Lupin—Queen of the West—soft primrose yellow, heavy flower spikes, shaded to delicate rose. Fragrant and continuous bloomer, 4½ ft., hardy	1.00
Annual Oriental Poppies—Huge red poppies with black spots—fully 6 inches across on 1½ ft. stems	.25
Nemantirrhinum Grasshoffi Erectum—Everblooming Nemesia Snapdragons—a unique new race—numerous flower spikes closely set with small snapdragon flowers in Nemesia shades	.75
Hollyhock Delphinium—Wrexham's Hybrids—conspicuous for its strong, broad spikes which grow to great length Hollyhocklike. A revelation to Delphinium lovers	2.00
Scabiosa—New Giant Peach Blossom—flowers 3½ inches across, long stems, delicate peach-blossom-pink	.50
Scabiosa—New Giant Shasta—double white 3½ inches across. Extremely long stems	.50
Gypsophila Elegans Crimson Gem—New, Bright crimson Baby's Breath—a welcome addition to existing varieties	.50
New Sweet Pea, Superior Pink—Awarded silver medal at the International Flower show. Brilliant rose-pink slightly shaded with salmon, heavily frilled. 2½ inches across	.35
Schling's New Giant Flowered Dwarf Pentstemon—will win the admiration of every flower lover. In lovely shades of pink, rose, cream, lavender, blue, etc. Blooms the first year from seed	.75
Cornflower, Double Silver Queen—double pure white and twice the size of the ordinary variety	.50
Centaurea Macrocephala—rays of Gold. (Giant, hardy, sweet sultan). Beautiful deep Golden Yellow. Will bloom the first year from seed	.50
Tall French Marigold, Josephine—Rich velvety brown with golden yellow border, long stems. Most decorative and fine cut flowers	.25
Calliopis Tom Thumb Dazzler—Only 12 inches high, covered with large flowers of a rich maroon red with broad, golden yellow border. Plants completely covered with flowers	.35
Celosia Spicata, Argentea Linearis, Candelabra or Spiked Celosia—New to American gardens, but an old favorite in Europe. Quaint peculiar flower spikes like thin tapering candles, rose pink at base, white at tips	.25
Total	**$11.70**

Offer M—Schling's New American Snapdragons

A $12.00 Value for $9.00

A New Race of Giant Snapdragons! Rivals the gladiolus in height and vigor. 12 varieties in 12 exquisite and distinct colors. So far superior to all other Snapdragons—there is no comparison. Don't miss them.



	pkt.
Indian Summer—Newest and loveliest of this royal race. Tall flower spikes of a marvelous, velvety copper-red, hitherto unknown in Snapdragons. Indescribably beautiful and hardy from the Yukon to the Gulf	$1.00
Golden West—A rich deep golden yellow with rosy lilac throat	1.00
Pathfinder—Tender rose-pink, with yellow lip and pure white throat	1.00
Yosemite—A splendid lilac-purple	1.00
Navajo—Pure delicate canary-yellow self	1.00
Seminole—Rosy lilac, with silky white throat	1.00
Wyoming—Deep carmine-pink, with golden, yellow lip	1.00
Narragansett—Delicate rosy lilac overlaid with a silvery lustre; rich golden yellow at center	$1.00
Tenega—(Sunset) Golden yellow (autumn gold) changing toward the center to a bright terra-cotta	1.00
Shasta—Lovely pure white, with a fine yellow throat	1.00
Massasoit—Brownish orange, tinged with red	1.00
Miami—A delightful tender rose-color	1.00
	$12.00

And don't overlook these two charming Flower Rarities—

Offer N— Montbretias

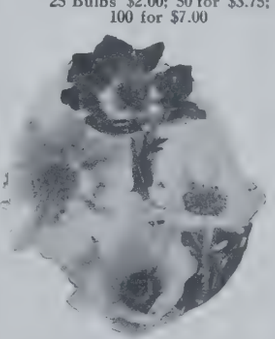
Whose flower clusters in exquisite pastel shades ranging from pale yellow to deep orange, hung like golden stars on long, slender, wiry stems, have all the airy grace of the orchid Odontoglossum. Perfect for indoors and striking in the flower garden when masssed in clumps of 25 to 35. Plant the bulbs in April and May, 3 inches deep and enjoy them all season. Easily grown.

25 Bulbs $2.00; 50 for $3.75; 100 for $7.00

Offer O— Giant French Poppy Anemones

Marvelous poppy-like flowers in wonderful color combinations. Blues with white bases; Pink with blue bases; cream and apricot shades in endless profusion. Truly a gem of the first water! Plant bulbs in May, 3 inches deep.

25 Bulbs for $3.00; 50 for $5.50; 100 for $10.00



Offer P—100 Glorious Gladioli, $3.75

Choicest Mixture—including all the latest and most beautiful varieties such as the lovely Primulinus or Orchid Gladioli, running a gamut of subtile pastel shades from ivory yellow to an iridescent bronzé such as mark the finest nasturtium collections. Start planting April 25th and every 3 weeks thereafter to July 15th and enjoy a long processional of beautiful bloom—

A $7.00 Value for only $3.75, or 50 Bulbs for $2.00

SCHLING'S SPECIAL LAWN GRASS MIXTURE

Cheap grass seed is dear at any price—Consider the time, labor and money involved in plowing, grading, leveling and enriching your lawn—then to get a poor one would be heartbreaking!—This splendid mixture is compounded with the precision of a chemical formula and contains only plump, clean, vigorous seeds of just the right varieties and proportions—it assures a perfect lawn.

1 lb. 75c; 5 lbs. $3,50; 10 lbs. $6.50; 25 lbs. $15.00; 100 lbs. $55.00
Order at the rate of 150 lbs. to the acre

ABSOLUTELY INDISPENSABLE! Many other entrancing varieties are fully described in Our "Book for Garden Lovers"—25c the copy—Free with 1st order

Sowrite Seed-Sower *Sows Seeds at a Touch!*

Enables the amateur to sow all fine seeds, such as in Offers L and M above with the skill of the professional. Saves time, labor and seeds.

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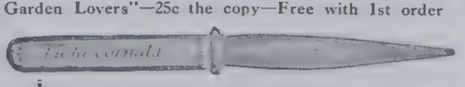

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At last! A glass-enclosed, truly weatherproof label that answers every requirement of ***Appearance, Legibility and Permanence.*** For seed beds, rose, rock and flower gardens, greenhouse and general outdoor use.

Mailed postpaid, 8 in a box, for $1.00

Frankly, this was the idea of Mrs. H. W. Palmer, its owner, of Milton, Mass. Wonder why some of us haven't thought of it before?

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WHY not convert that porch of yours into a conservatory-living room?

It's simple to do.

Just have us build a lean-to extension of glass where you can grow your flowers under ideal conditions.

Then under cover of the porch are your easy chairs and other contentments.

The idea is so entirely practical and altogether delightful, even if you don't happen to have a suitable porch, that the temptation is to build one to fit the idea.

It's the radio, and things like this, that free us moderns who love our homes, from savoring even the least bit of the shut-in.

Fortunate are we, who can so delightfully shut some things out, with this delightful conservatory-living-room-shut-in.

You would be surprised how quickly we can build one for you.

Here's something that's decidedly worth your writing for further facts and figures on.

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Perennial Beauty comes with Perennials

High, bleak, and cold is northern Vermont where our Perennials are grown. They thrive here and consequently will anywhere where gardens can be made. In warmer climates they run rampant, according to descriptions from customers

Plant Hardy Perennials for Permanence

Well made beds should thrive and glorify home grounds for many years.

Aquilegias	Gypsophila
Astilbes	Iris
Centaureas	Lilies
Campanulas	Peonies
Chrysanthemums	Poppies
Delphiniums	Sedums
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Digitalis or Foxglove

Enjoy A Lily Borde

54 Lovely Lilies - $14.0
27 " " - 7.5

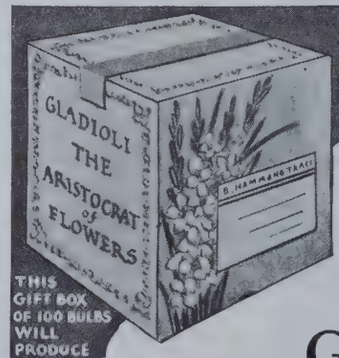
Six or Three each of nine de lightful varieties which bea gorgeous, chromatic tinte blossoms. All extra hardy.

A full page of cultural direc tions in our catalog.

are only a few of the old favorites to say nothing of the many beautiful but less know species.

Also Hardy Orchids and Ferns, Vines, Trailers, Climbers, Roses, Evergreens, Tree and Shrubs, etc. Our catalog for 1927 will be found a valuable garden help. It is fre Do you desire it?

F. H. HORSFORD **Charlotte, Vermon**



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A gift of peerless beauty—of more flowers than the same amount of money could possibly buy of any florist. A gift (so appropriate for Easter) that lives and lasts, a constant reminder of the giver. Tell us to mail several to your flower-loving friends. These gift boxes are outwardly handsome, attractively decorated in colors. They come in two sizes and contain either 50 or 100

GOLD MEDAL GLADIOLI

50 Bulbs $2.50 **100 Bulbs $5.00**

Colors: Chromatic tinted in Pink, White, Lavender, Yellow. Extra selected varieties of the Tracy medal-winning Gladioli, nothing common or ordinary. Their grace and regal bearing are world-famous, aristocrats of their line; dignified, symmetrical, formal. What more splendid gift can you send your friends? With your order include your personal card with its greeting and we will enclose it in the box of bulbs. These Gladioli are supreme prize winners at home and abroad. Mr. Tracy's new cultural directions accompany each gift box. Send order today. Satisfaction guaranteed.

Write for catalog in colors showing our most prized varieties as well as the more ordinary, and giving Mr. Tracy's new cultural directions at length.

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Stillwaters Gardens, Inc. **Salisbury, Conn.**

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Use Skinner System Concealed irrigation lines for formal gardens, shrubbery, and narrow spaces.

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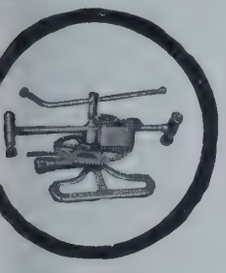

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You can have "rain" whenever you want it. Your lawn will stay greener; your gardens will bring you earlier, better and more flowers and vegetables.

Skinner System Irrigation provides water in copious quantities and in just the form required by growing plants and flowers—throwing myriads of tiny drops that fall in a misty spray and deeply penetrate the ground.

Simple, low priced and easily installed Skinner System is made and guaranteed by the world's oldest and largest manufacturer of irrigation systems. Our booklet "Rain" tells all about it. If interested only in lawn watering ask for "Sprinkler" catalog. Write for your copy *today.*

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A catalog of landscaping ideas—illustrated with plans and photographs—accompanied by attractive offers of selected materials at special prices—and describing the most complete horticultural service in America. Write to

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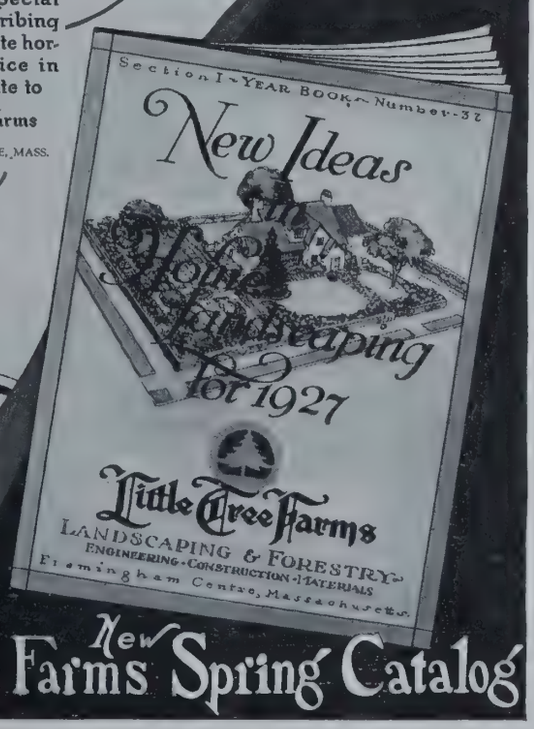

Write for—
New
Little Tree Farms Spring Catalog

Can Maximum Quality Go With Minimum Price?

Yes—but only if you sell in quantity! And this is wherein this nursery surpasses. We are the largest growers of highest quality Perennial Plants in this country, if not in the entire world. Here we turn out a plant product sold with a unique guarantee as expressed on page 71 of our new free catalog for which please write. It is the greatest book on hardy plants published, offering the choicest Perennials at prices you can afford.

More in Praise of Hardy ASTERS

The Crowning Glory of the Late Fall Garden

They respond in symphonies of lavender, purple, white, mauve and other lovely pastel shades, transforming any spot they grace into pictures of surprising loveliness. No other fall flowers are so easily grown and do so well in even ordinary soils.

New Hybrids of *Greater* Beauty

Though American natives, these hardy Asters have found greater appreciation abroad than at home. As the result, glorious hybrids have been created on the other side. While abroad a few years ago, Mr. Grullemans selected several of the most promising new varieties of proved merit. We propagated them in quantity and among them we particularly value:

Erica—Clear pink, large double form
Elta—Fine, new double lilac
Grey Lady—Semi-double opal
Joan Vaughan—Semi double, deep blue
Lady Lloyd—Clear rose-pink
Mauve Queen—Very large clear mauve

Price, any variety—Doz. $2.50; 100 for $18.00; 1,000 for $170.00 by express

Special Offer:

3 each of above 6 charming sorts	**$3.50**
6 each of above 6 charming sorts	**6.50**
12 each of above 6 charming sorts	**12.00**

A score of other meritorious sorts is offered in our free catalog, for which please ask.

The Wayside Gardens Co.
Largest Growers of Hardy Plants in America
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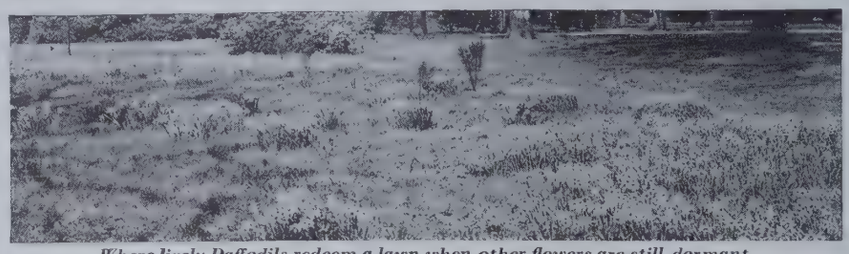
Tacoma-Grown Narcissi and Other Bulbous Spring Flowers

Some day, in the not distant future, the Puget Sound Region will be one of America's foremost garden spots. It produces, *right now*, enormous quantities of homegrown Daffodils, Tulips, Iris and Miscellaneous spring flowering bulbs, such as are offered below.

Narcissus Poeticus Cassandra, is one of the finest of the single flowering Poet's Narcissus type. As early as the old "Pheasant's Eyes," with flowers twice as large on long, straight stems. Broad, pure white perianth, with deeply rimmed dark red cup. Fine for beds, borders or naturalizing.

Each 25c; Dozen $2.75; 100 $22.00

Chaste Snowdrops that proclaim the nearness of Spring



Where lively Daffodils redeem a lawn when other flowers are still dormant

Snowdrops (*Galanthus Elwesii*) Lovely little bell-shaped flowers as shown alongside, frequently appear even before snow disappears. Elwesii is the largest and finest member of the family.

12	- -	$ .60
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Scilla Campanulata or Blue Bells. Charming early visitors with clusters of blue, white or pink bells of more square shape than Snowdrops. Fine for rockery and dwarf borders.

	Doz.	*100*	*1000*
Scilla Blue	50c	$4.00	$35.00
" White	75c	5.00	45.00
" Pink	75c	5.00	45.00

Muscari or Grape Hyacinths. Slender spikes, 4 to 5 inches tall, having miniature bells. in blue or white, disposed all round stems.

	Doz.	*100*	*1000*
Heavenly Blue	50c	$4.00	$25.00
White	60c	5.00	30.00

Muscari Plumosus (see illustration) The feather form of above, light lavender in color.

Doz. 75c; 100 for $7.00

The plumed form of Grape Hyacinths is easily the most picturesq

Many years of pioneer work with these and many other bulbous flowers are responsible for my being their largest grower on the Pacific Coast. I grow hundreds of thousands of Narcissi, Daffodils, Tulips and many other spring and summer flowering bulbs, Iris, Lilies, etc., etc.

Free catalogue gladly mailed upon Request.

GEORGE LAWLER, **Bulb Grower** **Gardenville, Tacoma, Washingto**

Blueberries

with sugar and cream for breakfast, Blueberry dumplings for lunch and Blueberry pie for dinner.

Grow them in your garden and enjoy for years to come.

Blueberries not only furnish an appetizing table delicacy but are ornamental, adding a touch of beauty to the garden the year round. In spring the young shoots and leaves are a rich bronzy red, later, clusters of long white flowers appear, followed by dainty pink buds. In winter the red bark creates a charming tracing of red twigs against the snow. Thrives in nearly all climates.

Strong Bushy Plants Nursery Grown

2 to 3 ft. high $1.50 each.

$15.00 per dozen $100.00 per 100

Nursery grown Blueberry plant balled and burlapped ready to pack for safe shipment to any part of U. S.

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Send us your name for a copy of our new catalog, "Make your home more attractive." Beautifully illustrated in colors, it tells you how, when and what to plant. Free, postpaid.

GLEN BROS., Inc.

Glenwood Nursery

1774 E. Main Street **Rochester, N. Y.**

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Our new catalogue is ready

NOTHING but "Good Roses"—Old and New, conveniently arranged under colors; truthful descriptions devoid of exaggerations,—32 beauties illustrated in colors (some never before seen in America).

A book that will solve all your difficulties in selecting, ordering and planting. Our entire attention is devoted, year in, year out, to growing:—

"Quality Roses in Quantity"

THEY ARE HERE—READY FOR YOUR GARDEN

Send for catalogue today

***The* ROSE FARM**

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WHITE PLAINS, N. Y.

BOBBINK & ATKINS

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World's Choicest Nursery & Greenhouse Products Grown In America

Visit Nursery

Roses—Spring Planting

ROSES by BOBBINK & ATKINS, mailed last Spring, and its *Supplement,* just published, are replete with varieties up-to-date. In addition to 750 accepted varieties, we have many novelties of distinct merit, described and in color. Correct descriptions are given with comments on their merits and demerits. We offer four new Climbing Roses, General John Pershing, Freedom, Victory, Ben Stad, which have distinctive qualities. A large collection of Standard or Tree Roses are also listed in our Supplement.

Hardy Herbaceous Plants

A complete catalog of New and Old-Fashioned Flowers, Hardy Chrysanthemums, Delphiniums, Marshmallows, Peonies and Iris, Phlox, Poppies, Rock Garden Plants in large variety. Beautifully illustrated. A table indicating Flowering Period, Height and Color is a feature.

Evergreens

An illustrated Catalog of our Nursery Products, Coniferous Evergreens, Evergreen Shrubs, Deciduous Trees, Flowering Shrubs, Hedge Plants, Hardy Vines.

Novelties and Rare Plants

A booklet in which are listed all the new and rare plants we grow—Roses, Perennials, Shrubs and Evergreens—not described in our last season's catalogues.

Our Specialties

Azalea Mollis and Pontica, Hardy Evergreen Azaleas, Chinese Magnolias, Cotoneasters, Lilacs, Japanese Maples and Weeping Flowering Cherries, Blue Spruce, grafted Koster and Moerheimi varieties; Purple Beech, Red Dogwood, Rhododendrons.

In your request for Catalog it is important to state definitely what you intend to plant.

BOBBINK & ATKINS

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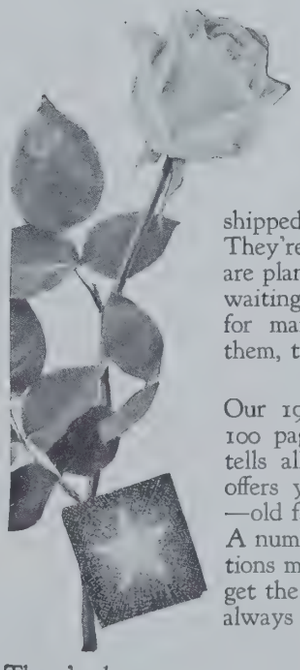
The Star Guide to Good Roses



Big, healthy, sturdy, out-of-door "Star Roses" are scientifically grown for you for three seasons; skillfully dug so every root is perfect; expertly packed so that roots are *always moist;* carefully shipped to reach you in perfect condition. They're all ready to grow as soon as they are planted in your garden. No tedious waiting. Glorious roses this season and for many years to come—quantities of them, too!

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WHO IS

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For a disease with the aristocratic name of Epithelial Debris, loose dandruff is certainly democratic. At some time in life nearly every one learns about it first hand. It respects neither age nor sex.

The thing to do *whenever* it appears is to go right after it with Listerine, for this humiliating condition is a warning of more serious scalp trouble.

Listerine applied to the scalp will usually accomplish amazing results in checking loose dandruff.

Douse it on full strength and massage thoroughly. Be systematic about it. Keep it up every day for a week or two. Except in the most stubborn cases, you will see almost immediate improvement.

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If you show any evidence of dandruff start with Listerine today. A week from now you will be glad you did. Lambert Pharmacal Company, St. Louis, U. S. A.

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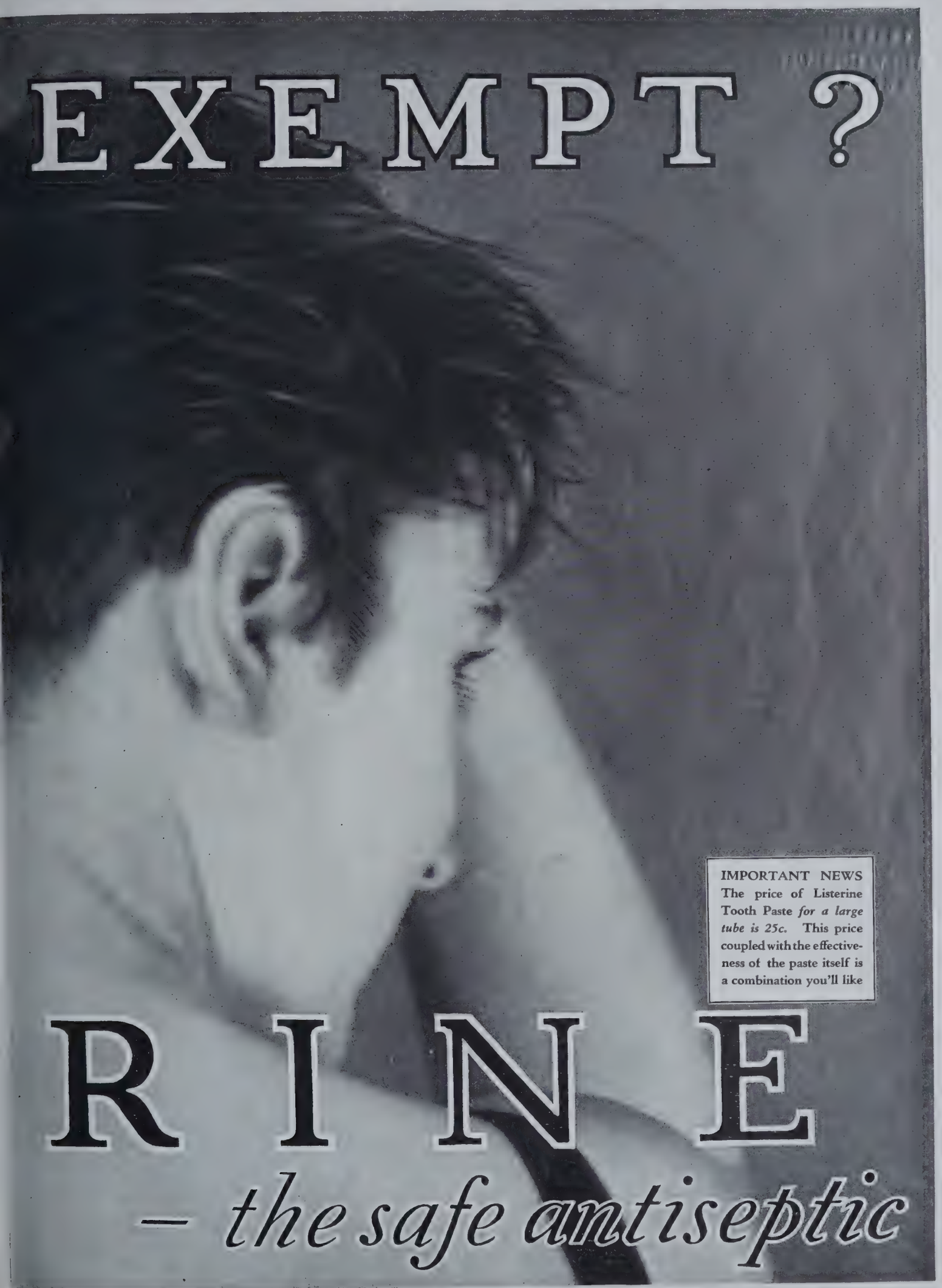
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The All Steel Style "A" Mower, 15 inch model, doing splendid work on Long Island.

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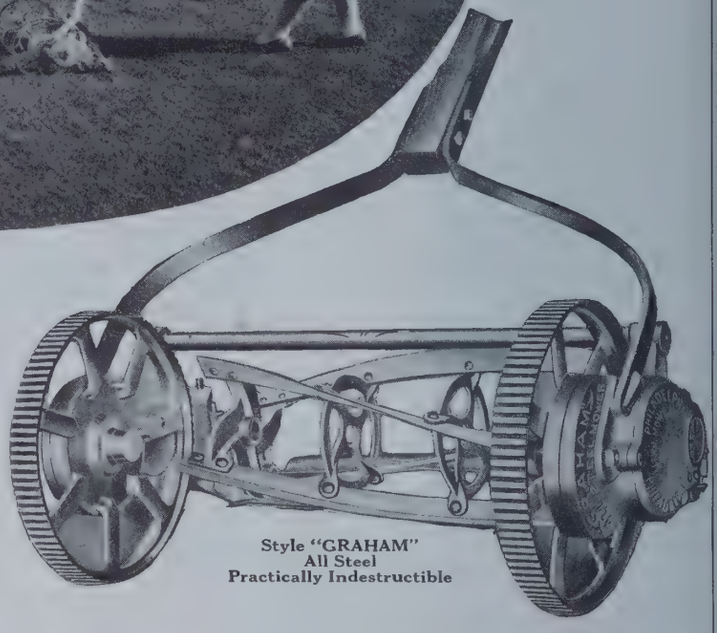
There are *more Style "A" Genuine* **"PHILADELPHIA"** *All Steel Mowers* cutting grass in public and private parks, cemeteries and golf links than all other makes combined. We consider this the greatest single tribute to the merit of



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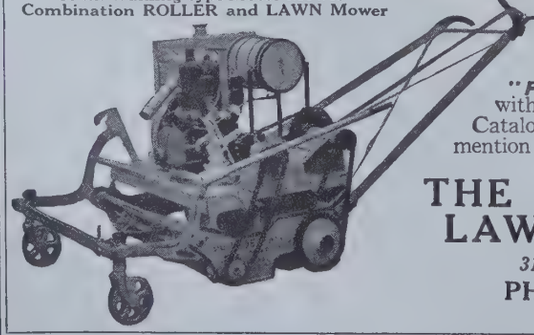
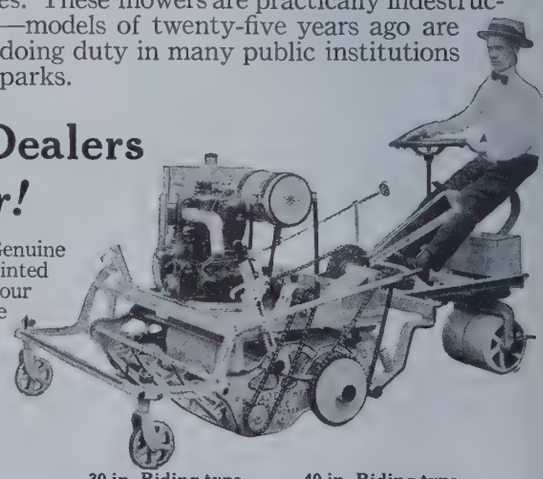
30 in. Walking type Motor Mower Combination ROLLER and LAWN Mower





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GARDEN & HOME BUILDER

VOLUME XLV — APRIL 1927 — NUMBER 2

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LEONARD BARRON, Editor — *LUCY E. HUBBELL, Associate Editor*

FORECAST

"The trees have offered their gifts to man," and man, through the ages, has made use of them—for shelter, for warmth, for beauty, and for "the strength of the gnarled root." We Americans, perhaps more than other people in the world, feel that wood has been, since earliest pioneer days, the expression of our civilization and ideals; and in our forthcoming May issue we have brought together all sorts of legend and information concerning this friendly medium.

In this special Wood Manual of ours the story of "Wood Through the Ages" is told in fascinating fashion by Russell F. Whitehead, well-known Architect, with illustrations of the evolution of the wooden house from its earliest beginnings down to present-day American styles. "The Decorative Use of Wood" by Cameron Clark, Architect, shows the many ways wood can be and is used decoratively in home building, and Gerald K. Geerlings contributes two pages of delightful renderings of historic and period types of paneling with a view to their use in dwellings today. "Woods for Different Purposes" is an illuminating article by George A. Garrat of the Yale University School of Forestry, explaining the uses of hard and soft woods, and when and where in house construction the various kinds should be used with best advantage.

For the gardener, Mr. Morley Williams, Landscape Architect, talks about "Wood in the Garden Picture": lattices, arbors, pergolas, and other wood features—their use and abuse. Leonard Barron in "Small Evergreens for Small Gardens" discusses the reliable varieties for the little garden, and their place in the garden picture; and that most kindly and domestic of shrubs, the Lilac, is treated in pleasant and practical manner by Sherman R. Duffy. Olive Hyde Foster, well known to Garden & Home Builder readers, sends us "Perennials in Broad Sweep"—the beauty and effectiveness of massed planting and how it may be obtained with many of our popular perennials.

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For five years
my "Inimitable" Hybrid Delphiniums have been the accepted leaders of this wonderful flower in new colors, size and form, in all parts of America.

For five years
they have gained special awards from the critical judges at leading Flower Shows.

In five years
they have replaced thousands of plants in great American gardens, types that automatically became obsolete when compared with mine.

For five years
I have been importing the latest creations of noted English Growers—wonders of the wily ways of wizards in plant hybridization.

"Duckham's Delphiniums" have blazed the trail in creating a well deserved popularity for these gorgeous flowers, and I have them again in improved forms and colors, for those who want the finest for their gardens this year.

Duckham's "Inimitable Mixed Hybrids"

Price, strong field grown clumps, in the complete color range of the mixture
Per dozen $11.00 Per 100 $85.00

My new catalogue of Hardy Plants and Roses is ready for those who request a copy

WILLIAM C. DUCKHAM
Rose and Hardy Plant Specialist
MADISON (Box G) NEW JERSEY

THE MOST UNCOMMON KINDS — Duckham's Hardy Plants — AND MOST OF THE GOOD COMMON KINDS

MERE words never can show the lovely colors of the Native Azaleas, nor can an artist's brush do justice to their soft hues. Shading from flesh-white to rose and pink, from cream-yellow to orange, the colors blend into a wonderful landscape picture.

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Sweet White Azalea blooms in early summer.
Flame Azalea is the orange and canary variety that makes the mountain side gorgeous in June.
Piedmond Azalea is a rare variety with pink and rose blooms.
Pinxterbloom is covered with deep pink flowers.
Pinkshell Azalea blooms before the leaves unfold. In autumn the leaves turn to red and crimson.
Swamp Azalea blooms late, with fragrant white flowers.

Five plants each of these Six Azaleas **(thirty plants in all)** ***offered for $17.00***

Rare Native Broadleaved Evergreens—Mountain Laurel, Sandmyrtle, Inkberry, Mountain Andromeda, Rhododendrons—are described and priced in my new spring catalogue, which will be mailed on request.

E. C. ROBBINS, ***Gardens of the Blue Ridge***
ASHFORD ***Box 7*** **NORTH CAROLINA**

Why Feed Rosebugs?

Defend your garden *before* they arrive by spraying with

Melrosine

The Complete Allround Garden Cleanser

Spray in an initial way when you uncover your rosebushes. Spray again when the foliage unfolds. And you can keep right at it throughout the flowering season because Melrosine will not discolor the daintiest blossoms. Holding insects at bay it promotes plant health by giving the plants chance for undisturbed development. You *cannot* overdo spraying with Melrosine.

Melrosine is fatal to the very insects most difficult to combat as well as to those more insidious pests called Aphis or Plant Lice. Why gamble with any of these when a handy can of Melrosine stands for the best defense and ultimate immunity?

Melrosine is quite economical! One dollar's worth is sufficient to protect a dozen rose bushes all season, besides insuring the arrival of fewer bugs next year. We think of Melrosine as Life and Health Insurance for the entire garden.

Melrosine is sold at high-class horticultural stores. If, perchance, your dealer does not carry it, we will supply direct. Instructive leaflet for the asking.

GARDEN CHEMICAL COMPANY
Park Avenue & 146th Street New York, N. Y.

–one door was closed

SHE was showing a guest through her home; taking her through the living room, with its quaint pieces from the old homestead—the dainty dining room—the cheery bed chambers.

One door was closed. She hoped the guest would not inquire about it, but—regretfully she showed the one old bathroom the house contained.

That day's chagrin led to a resolution. She sent for our booklet—"Beautiful Association Tiles." She visited Tiling contractors, made her selection, and then for a small amount of money that old bathroom was made right, once for all.

A second tiled bathroom was installed by using some surplus closet space.

There are no closed doors any more. She purposely leaves them open when company comes.

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GARDEN & HOME BUILDER

NEWS AND COMMENT

Decoration and Daily Living

"Your house reflects your personality." This, like many another trite remark, is tied to, grows out of a fundamental truth. As a matter of fact the truth in this instance goes further—your home reflects not merely *your* personality but actually mirrors in miniature the whole age in which you live, its economic conditions, its standards of taste, its aspirations toward comfort and beauty. Naturally, as man lifts himself peg by peg out of bleak struggle for bare bread and butter into a more leisurely and colorful realm, his surroundings take on richness—he buys this and that for the pleasuring of his eye and body; a couch, a tapestry, a picture—one by one things are added to the inventory of household indispensables—meager indeed the Puritan's list of chattels by comparison with that of any chauffeur of to-day. Veritably, the rising tide of democracy is companioned by a similarly rising tide of decoration! With pocketbooks fatter than ever before, with energies released (thanks to dishwasher, toaster, coal-less range and the numerous other devices which magically minimize the problems of daily living) from undue drudgery the women of to-day are focusing considerable attention on the aesthetic side of home making, the fine-spun harmonies of tone and line and proportion which go into the making of a successful room. Letters from Texas, from the Dakotas, from Argentina even, attest this, and for many of these women (too remote from cities to avail themselves of shops and professional services) the magazine is the one immediate source of help. We are more than glad therefore to offer the very assistance sought in the shape of a series of simple and authentic lessons on home decorating by Winnifred Fales, a nationally known decorator. The first of these lessons on "Being Your Own Decorator" appears on pages 141–142 and other aspects of this art which is, Mrs. Fales says, "no more mysterious than cookery" (when one knows how, let us add!) will be successively discussed in forthcoming issues.

&

Two Books on Fine Furnishing

"Blessed art that makes books, and so joins me to that stranger by this perfect railroad." Heartily may the home maker echo these words of Emerson, for much pertinent and enriching information is thus carried to far parts of the country, to little isolated communities beyond the magic circle of cities, to women striving toward the something better in home decoration. A particularly interesting and authoritative contribution to the subject of furnishing is Mr. Charles O. Cornelius' recent volume on "Early American Furniture" (Century Co.). It is no cursory or dilettante affair—life pours through it, life as expressed in the changing fashions of furniture, the gradual evolution of the household arts from primitive simplicity to the simplicity which is the final choice of a fine and discriminating sophistication. Do you know where caning and inlay came from, or "why" the high-backed chair, or the relationship between tea and tables? These and a hundred similarly fascinating speculations sail into view, are run to earth by an author who carries his readers along with him in the alluring pursuit of the origins of furniture and its significance, its part and place in households both of past and present day.

Useful in its field too is "The Treatment of Interiors" (Pencil Points Press) by Mr. Eugene Clute, and we quite agree that "it is just as important for a room treatment to be properly composed as it is for a sentence to be grammatically correct in construction." The story is well conveyed by a series of judiciously selected illustrations with illuminating descriptive comment on the various elements which go into the making of a successful room whether of the period or the honest-to-goodness American type that draws its inspiration from many sources. Altogether a book to find foothold on the home owner's book-shelf.

&

Gloom and Gold

"Gardeners may be gloomy; but they have hearts of gold. It is because they have hearts of gold that they are gloomy."

Thus Mr. Frank Swinnerton titilates curiosity as he tells off, one by one, the causes of "The Gardener's Optimistic Despondency" (page 159). Keyed in a mood of mock lugubriousness, this article sends a responsive smile playing up and down the reader's gullet; for who that gardens has escaped the woes of worm and blighted harvest? Yet still the flag of hope keeps flying, still the oncoming seasons find us girt for battle with a sort of sour-sweet humor born of the exhilarating—if not overheady—wine of mingled triumph and disaster, good old garden "half-in-half"! Delightful to welcome within the regiment of gardeners this past-master of the English language—father of such finished fiction as "Nocturne," "September," "Summer Storm," "Young Felix" (to mention only a few of the outstanding novels to his credit)—to discover that this victorious general of words has on occasion gone down in defeat before the insignificant slug! Down only to be up again and at it, for "the true gardener is," as Mr. Swinnerton himself states, "an idealist. He knows what the world—and the garden—should really be like."

&

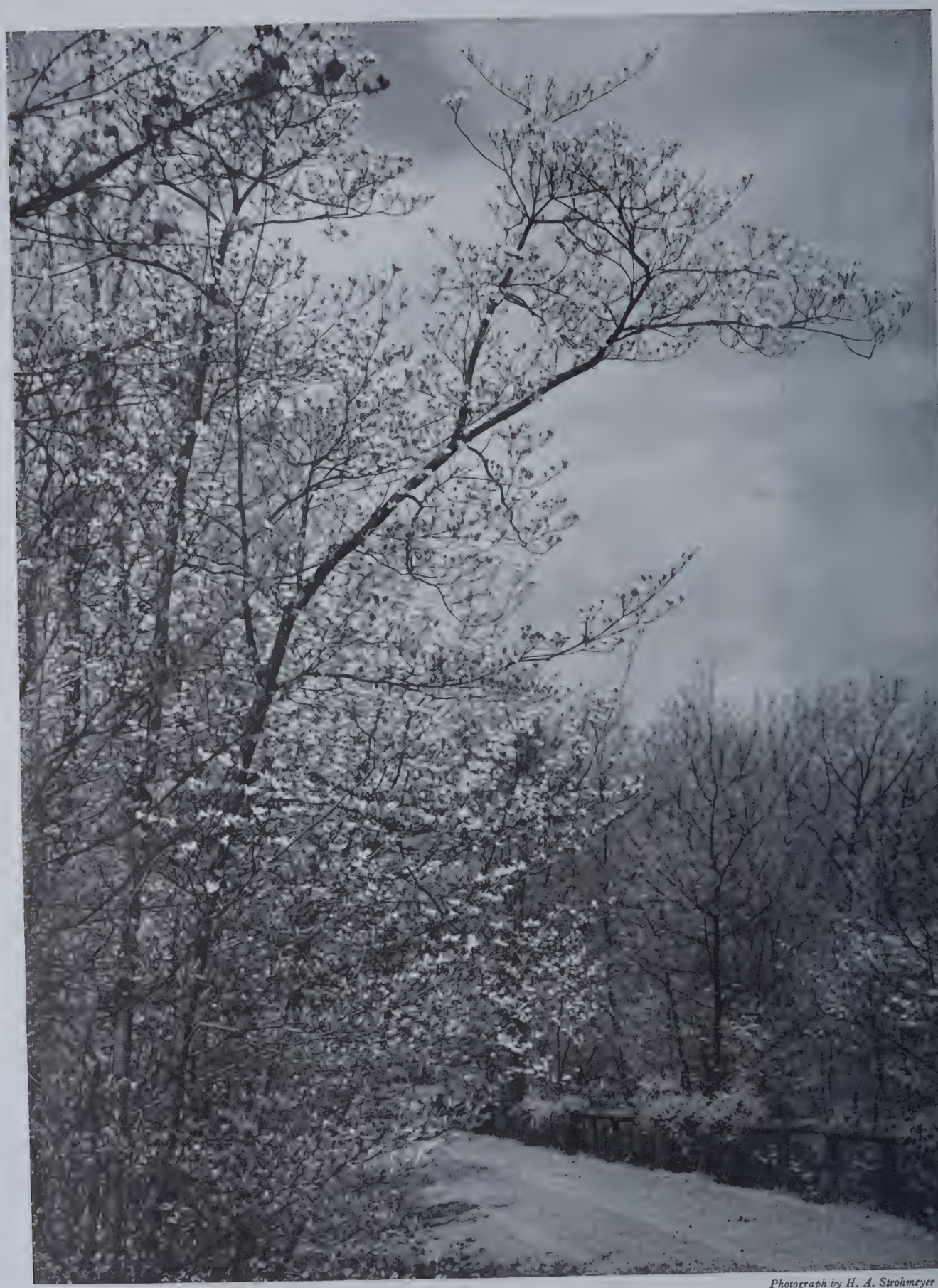
Greenhouse Color

Why is a greenhouse hitched on? At all events, that's how it looks in a majority of cases and no doubt the balance is sometimes turned against the erection of a greenhouse to the otherwise complete garden, because when taken in conjunction with the house it does have a hitched on look. Why? Isn't it largely because there is a convention that the greenhouse must be painted white? That a little glass garden can become an actual accessory of the home is clearly shown in the presentation on another page in this issue. We are beginning to understand more of what color means in building anyhow.

We call to mind another little glass house attached to a half-timbered Elizabethan residence in which the exterior woodwork has the same weather-toned brown as the residence. Thus the greenhouse is tied into the whole harmoniously—none of that hitched on effect that so many greenhouses do have.

Even the interior color of the greenhouse should be given consideration. Must it of necessity be a glaring, cold white? The green tint will often be more pleasing with higher color relief here and there. We picture one such in which the roof is green, and all the inside wood and ironwork up to the eave lines in brown; above the eave line in ivory. If the greenhouse that is attached to the dwelling is thus worked in to harmonize with the color scheme inside as well as outside, the appearance of being an excrescence would largely, if not entirely, disappear.

The "dyed in the wool" gardener feels the loss of the opportunity of playing with the growing plants during the weary weeks of winter. Where the glass garden is available the outdoor garden is so much more productive. No garden is really complete without its greenhouse.



Photograph by H. A. Strohmeyer

HERALDS OF SPRING

Silvery-white against the sky, the flowering Dogwood (Cornus florida) is one of spring's most brilliant heralds—a tree not only for roadside planting but for specimen use in the garden, even the very small garden where it carries interesting color from blossom time through midsummer green and into the warm tints of autumn

Photograph by Tebbs & Knell

THE CHARM OF ENCLOSURE

A thrifty and adroit use of space has endowed this comparatively small place with an air of spaciousness and the pleasure of occasional surprise. Garden of Mrs. Harry Gray at Pasadena, California, designed by Katherine Bashford. *Other views appear on pages 150 and 151 of this issue*

Photograph by Philip B. Wallace

THE GARDEN ENFRAMED

It is seldom that the transition between outdoors and in is so gracefully and glidingly made—even the floor texture merges without any sense of decided break into the paving beyond and the doorway acts as both frame and invitation. A pity that in planning houses such linking is not oftener made for after all the purpose of a roof and four walls is not to shut out beauty but to shelter from inclemency. Home of Mr. George Howe, Philadelphia, Pa., designed by Mellor, Meigs & Howe

"Vision the end before you start!"—
the first of six lessons by a nationally known decorator

Being your own decorator

WINNIFRED FALES

Sketches by Gerald K. Geerlings

NOT A MYSTERIOUS ART

The art of interior decorating is no more mysterious than the art of cooking. Given certain ingredients combined in the right order and proportions, and the result is a delight to the palate or to the eye. Put in too little baking powder, or salt in place of sugar, select the wrong types of chairs, or colors that scream and clash—and the cake, or the room, is a failure.

It is just as simple as that. But of course you have to know the rules. Any woman can *learn* to make her home attractive, individual, smartly in keeping with the newest trends without descending to the ephemeral and bizarre; but— she must be willing to study and experiment until she has mastered the fundamental principles which are the tools of the decorator, just as the hammer, saw, and plane are the tools of the carpenter. Even genius avails little without technique, but ordinary good taste allied to a practical understanding and application of the easily understood rules which govern such essentials as the treatment of backgrounds, the grouping of furniture, and the harmonizing of colors will go far toward producing interiors of distinguished interest and charm.

In most of the affairs of life, such as writing short stories or making rabbit stew, we are exhorted to "first catch the rabbit," or, in other words, to begin at the beginning. In decorating a room, on the contrary, we really begin at the end; for we must mentally "see" the completed room before we can start to actualize it. A definite conception of the end to be achieved is no less essential to the decorator than to the artist who visualizes the perfect statue in the shapeless mass of clay, or the architect to whom the forty-story skyscraper is an almost tangible reality before he even sets pencil to paper. We may *buy* our furnishings piecemeal—indeed, this is by far the better course as will presently be shown; but to *plan* piecemeal, or worse still, to have no plan at all is a serious mistake. Haphazard furnishing has neither unity nor charm.

FIT YOUR PLAN TO THE BUDGET

The first step is to fit the plan to the budget. After knowing the total amount which can be spent for the room, it will be an easy matter to decide whether the complete scheme can be carried out immediately, or whether it will be advisable to start with the "must-haves" and add the "may-haves" and "would-like-to-haves" a few at a time as the pocketbook permits.

We *must* have a sufficient number of seats, a table to eat from, and beds in which to sleep, and by concentrating immediate expenditures upon these necessities, we can buy pieces of far better design and workmanship than could be afforded if we tried to stretch the budget over the multitude of minor accessories which, though important and desirable, are not in the beginning indispensable.

Even when the budget is ample, it is advisable not to hurry the process of furnishing. We need to "grow into" our homes through intimate daily association in order to learn how best to develop their possibilities and minimize their defects and to furnish in haste usually leads to repentance.

By having a detailed plan as a guide, expenditures can be spread over a three-year period if desired, the principal rooms being at all times adequately furnished and free from any suggestion of bareness, each thing purchased being excellent of its kind and fitting permanently into the original plan so that there will be nothing to discard a little later, as happens when quality is sacrificed to quantity.

To illustrate, let us imagine three connecting rooms whose major furnishings have been planned as follows: Living-room—overstuffed sofa and two chairs, two painted side chairs, gateleg table, end tables, Wilton rug, draperies. Dining-room—walnut table, chairs, sideboard, and serving table, linoleum, draperies. Sun-parlor—wicker chairs and chaise longue, painted daybed, tea-wagon, draperies, rag rugs.

The first season the daybed, wicker chairs, and rag rugs will be bought and placed temporarily in the living-room. The windows in all three rooms may be inexpensively curtained with theatrical gauze, without overhangings.

The gateleg table may be used in the

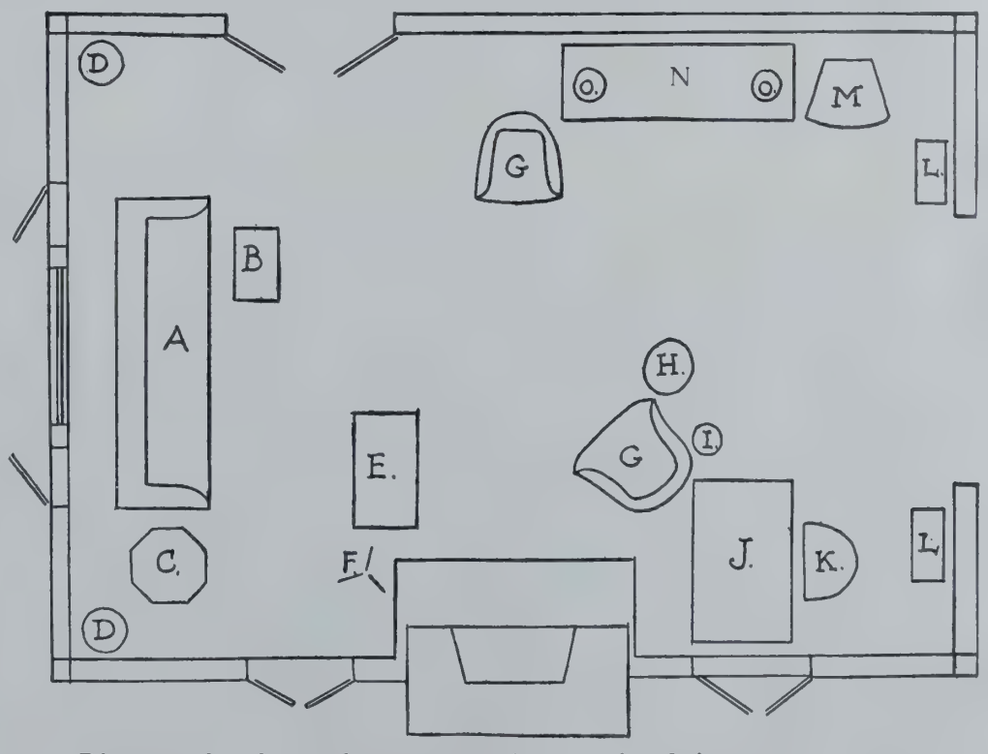


Diagram of a frequently seen type of living-room (see text and sketches on the following page for details)

A. *Sofa*
B. *Coffee table*
C. *Occasional table and lamp*
D-D. *Ivy stands*
E. *Bench*
F. *Pole screen*
G-G. *Armchairs*
H. *Occasional table*
I. *Junior lamp*
J. *Writing table*
K. *Desk chair*
L-L. *Pier cabinets*
M. *Side chair*
N. *Table with mirror*
O-O. *Paired lamps*

dining-room this year, and the tea-wagon will answer for a serving table. Several cottage chairs of good lines are obtained unfinished and painted for dining purposes. In the sun-parlor the chaise longue may be installed with a small kitchen table and a couple of chairs gaily painted and stenciled in peasant effects.

The following year the wicker pieces may be retired to the sun-parlor and upholstered chairs purchased for the living-room in accordance with the plan. The Wilton rug now enters the scene, the rag rugs following in the wake of the wicker. In the dining-room the sideboard and serving table make their appearance, the tea-cart moving on to its appointed place.

In the third year the purchase of the living-room sofa releases the daybed for its intended use in the sun-room, and the dining-room receives its permanent chairs and table, the gateleg being turned to the living-room. Here likewise may be placed two of the painted chairs, the others being distributed among the bedrooms after repainting, if necessary, to fit the individual color schemes. Overdraperies and the dining-room linoleum will be covered by the third year's appropriation, and should there be a surplus it may be devoted to the occasional pieces and accessories—end tables, pillows, lamps, flower bowls, framed prints and the like—which impart life and color and help more than all else to individualize the room.

NORTH AND EAST WALLS OF LIVING-ROOM (DESCRIBED BELOW)

HOW A DECORATOR PLANS

As a concrete example of how a decorator plans, let us consider a frequently seen type of living-room measuring 14 x 20 feet. We will assume that the southern end contains a wide, double-hung window flanked by narrow, outward-swinging casements (see below). In the center of the east wall is the fireplace (see above) with a small, high, casement window above bookshelves on either side. A cased opening into the dining-room fills most of the northern end, and on the west are double French doors opening from the hall. Being near one end instead of in the center of the wall, these give the room a slightly unbalanced appearance. The diagram (page 141) will aid the reader to make a mental picture.

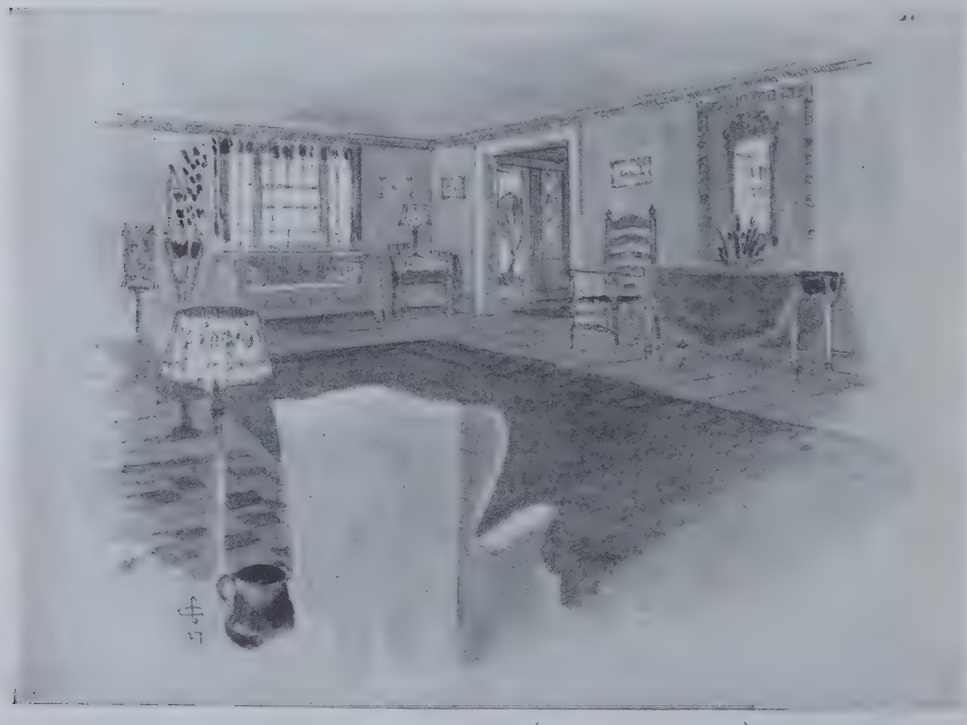
Since on entering the house the first glimpse of the interior is obtained from the hallway, this is the point of view from which to study the room and plan its furnishings. In the case of an actual room in one's own home it is advisable to draw a similar diagram based on accurate measurements, allowing one-half inch for every linear foot. Thus, if the room measures thirteen feet six inches by eighteen feet, the diagram will be thirteen half-inches and one quarter-inch (or $6\frac{3}{4}$ in.) by eighteen half-inches (9 in.). On this diagram indicate the window and door openings in their proper positions and widths, and note the lengths of the intervening wall spaces.

On such a diagram may be jotted down suggestions for furniture placement and other details. It is not necessary at this time to decide upon the precise color scheme, the style of the furniture, or the treatment of the walls. We now merely need to determine where and what the dominant center or "climax" of the room is to be, and to plan such distribution of the furniture forms as will insure both variety and balance. It seems a platitude to say that one should avoid placing all of the tall or all of the heavy pieces on one side of the room, or that care should be taken to provide contrasts in both height and bulk, and yet these fundamental errors are made again and again in thousands of homes just because the owners fail to plan the room as a whole before starting to buy the furniture.

From the vantage point of the hall door, we perceive at once that the fireplace is the most important and decorative feature of the room, and logically becomes the dominant center around which to build the entire scheme. This means not only that practically everything else should help direct attention to the fireplace grouping, but that no other object should be permitted to compete with it in interest. An objective is thus determined upon, toward which we may proceed as follows:

A room of this size demands at least one or two pieces of bulky furniture. For the sake of comfort one of these may be a sofa, and obviously the best place for it is across the southern end where it will receive ample light from the windows, command a view of the fire, and escape the draught from the hall. Were we to give it instead the conventional position

Continued on page 182



SOUTH AND WEST WALLS (DESCRIBED ABOVE)

Rooms optimistic and colorful
that reflect the gayety of many times and lands

The rising tide of color

WALTER RENDELL STOREY

THE AMERICAN INTERIOR TO-DAY

Brilliant color effects in hangings, upholstery fabrics, floor coverings, wall coverings, and in furniture itself, have become a definite characteristic of many American homes. Whether due to American life, climate, or the influence of many races (as some have already suggested), certainly the home of to-day is a much more colorful place than it was a decade or even a few years ago. Just as America has been built up by people from all lands, so to-day the American interior is taking to itself materials and patterns from all over the world. We are also, with an eclectic enthusiasm, salvaging from the past many interesting bits of furniture and decorative motifs.

For example, from the Orient, which has always contributed to our rooms, now come the gorgeous Mundah rugs of India; from Japan come brightly hued fibre mats, and from France rugs in modernistic colors. From the past we have the more brilliant patterns of eighteenth century wood-block linens and the colorful cabinets, chairs and tables in paint or Chinese lacquer. Almost daily some seeker after beauty brings to us from other lands or times another polychrome bit of furnishing.

The American designer has, however, not been inactive, and one of the notable things about this whole flood of prismatic furnishings available for our homes to-day is the great advance in design that has been made in our own land. At the recent exhibition of industrial art at the Metropolitan Museum in New York City, which consisted entirely of American-made products, one was charmed by the wealth of originality of design and the high degree of technical excellence of the brocades and damasks, block-printed linens, wallpaper, colorful glass, decorated china and pieces of furniture, many of them distinctively of our own country and time.

With this influx of bright color into the home, the task of arranging modern furnishings into a room ensemble is in some ways more difficult than where one is dealing with furnishings in low tones of color. On the other hand, our rooms have larger windows and more light than often in the past, especially in country houses, and we have discovered that in brightly lighted rooms high colors are more easily adjusted one to the other. In fact, the American desire for plenty of light and air has no doubt helped along the vogue for color. Sunshine and color go together. In Spain and Italy, where homes are flooded with sunlight the greater part of the year a

At the home of Mr. Chester Young, Pelham, N. Y., the scenic wallpaper not only completes the Early American atmosphere but also brings a pleasing sense of warmth that offsets the simplicity of the white enamelled doorways and woodwork

Here a wealth of harmonizing colors is contributed by painted walls, draperies, marbleized floors and motifs of the chairs

Walls of tinted plaster and red tiled linoleum make a colorful setting for the furniture upholstered in soft-toned tapestry

Herts Bros., decorators

What might have been a too severe formality is relieved here by color wisely chosen and held in the lacquered cabinet of Chinese inspiration, in the brightly hued needlework of the chairs, and in the damask hangings, couches and pillows

taste for bright colors naturally develops. A prominent wallpaper manufacturer recently told me that this relationship between sunshine and color is noticeable in sales of wallpaper. In the extreme northern states and Canada the demand for light colors is not as strong as in our tropical frontiers of Florida, California and the Southwest, where often the brightest papers they have are in demand.

It is the color, really, rather than the types of furniture and their coverings, that gives a room its temperamental character. Mrs. Suburban, for example, likes to have her room express cheerfulness and liveliness. For her, contrasts of brilliant colors are the thing. But her friend in town, Mrs. Georgian House, while loving color, is temperamentally inclined toward rather restful interiors. Her hangings, for example, harmonize much more closely with the color of the walls of the room or the upholstery than would those of Mrs. Suburban. A third person may be inclined to choose a dignified setting for her rooms, and rich, deep tones of color harmoniously blended will produce the desired result. But perhaps Mrs. Suburban and Mrs. Georgian House would both like to have some rooms which suggest restfulness and quiet and others bright cheerfulness, and perhaps in the dining-room they would prefer a certain amount of formal dignity. This is really the way the house takes on character, the color schemes of various rooms working out with enough difference from each other to avoid a sense of sameness throughout.

However, one has to remember in the use of color that contrast between bright colors and dull hues is essential in order to bring out effectively the virtues of all the colors employed. For example, simply treated walls will allow for vivid effects in design and color in the window draperies and upholstery. This, however, is a matter of careful balance, and with our present experimentation in combinations of colors and designs no rule of thumb can really be given. Unless one employs a professional decorator, the best way of handling these rather intricate problems of color is to build up the room piece by piece until gradually a satisfactory effect is achieved. The logical procedure is to begin with the walls, following with the floors, hangings and furniture, and lastly deciding on the little accessories which give an intimate and livable character.

This newer interest on the part of the home decorator in the possibilities of color is being aided tremendously by the wide range of beautiful designs that may be obtained in room furnishings. Wallpaper, for example, is being used more and more not only in order to achieve certain period effects, but also as another aid to diversity in wall treatment.

Herts Bros., decorators

In this dining-room so reminiscent of an older decorative period, the color now so wisely demanded in the modern home is brought by the embroidered window draperies, richly hued upholstery, and tinted inlay on tables and chair backs

COLORFUL FLOOR COVERINGS

The range in color of floor coverings to-day also shows astonishing development. A New York store recently had on exhibition twenty-seven different hues of solid color carpets. These ran the gamut of the rainbow and apparently included a few more colors than one ever sees in the sky, ranging from delicate cerise and spring green to rich orange and beautiful lavenders. Of course taupe is a popular hue, since it makes a good base for building up a general color scheme.

The vogue for hooked rugs has not only brought to the householder those beautiful examples of mellow color woven a century past but has also inspired modern craftsmen to weave rugs adapted to color schemes of present-day interiors. The demand for greater color for the sunporch or sunroom has this past year brought from the Orient wonderful fiber rugs. Some of these mats show most harmonious combinations of blacks, lavenders, oranges, and bright greens in exceptionally interesting designs, such as flowering trees with orange fruit in highly conventionalized forms glowing against the deep black of the tree branches with a background of the natural straw color of the matting.

A floor treatment which in the present vogue of color has come into deserved popularity is tile. One may have these dull glazed bits of pottery in glowing tones or rich reds, greens and orange yellows which, laid either in solid color or in two contrasting hues, provide a distinctive

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"Health, happiness and repose
slam the door on the doctor's nose"

The garden and home of contentment

EDITH STEVENSON RUTHERFORD

BUYING A "RANCH"

"I wish you would buy this little place of mine," said a friend to my husband and me as we strolled up from the lake one spring evening. "I simply have to go home to England at once and if you will take it off my hands you can have it at a bargain." We looked at each other, poor impecunious mortals that we were, and in the same breath exclaimed "Oh, I wish we could."—We did!

So picture us as owners of a "ranch," as it is called in the West; two acres in extent, and decorated with second growth scrub, a tiny four-room cottage, and a mortgage! "Of course, we will only spend our summers here," we told each other, but when the lure of the garden began to be felt we found ourselves going earlier and staying later until finally we sold our house in town, moved our household goods to the country, and really began to live.

Here at last was a place where I could grow all I liked. How I dug and delved that first summer, and only succeeded in clearing a small patch in front of the house, and narrow borders on each side of the long path leading to the lake. We did not accomplish much that season but the next spring planted out fruit trees, Apples, Cherries, Plums, Peaches and Pears, and laid down an Asparagus bed. We also contrived to hire a Chinese and there is no better gardener in the world. That year I had very lovely Sweet-peas and used to send them into town to decorate my husband's place of business. Customers coming into the drug store would ask: "Are these flowers for sale?" So taking the hint I began sending in flowers to be sold. Even that first season I made a nice little bit of pocket money and began to dream dreams.

"Was it possible," I asked myself, "that one could spend one's time at the delectable task of growing flowers and actually earn real money doing it?" It was! The next year I began decorating the tables of our leading hotel and later on the tables on the big C. P. R. steamers plying on our lake, and thus year after year have added beauty to my home and garden, and a little balance to my bank account.

THE MYSTIC TIE

There is a mystic tie that binds us to Mother Earth and those who are fortunate enough to realize that tie as a working partner with Nature are surely among the blest. I have never known a lonely hour when busy in my garden. When we first began to live in the country I was miserable and ailing all the time, but the very first summer set me on my feet and now that I am a grandmother I can do a better day's work in the garden than I could twenty years ago. I wish I could tell every woman how a garden can bring not only health and happiness, with contentment of soul and body but also other dividends in good hard cash.

It was only a few years later that we got a chance to add an acre strip to our little place, which gave us three acres planted to fruit trees and flowers, and this we found was as much as one man could care for. But every year found the precious flower garden growing wider and encroaching more and more on the fruit trees, and also becoming more of a profitable enterprise. It is most interesting to look back on those early days in the garden when we had to count every penny and twist and contrive our slender means to secure new plants or tools or even that absolute necessity, "well rotted manure." I grew to hate the very sight of those words!

I might trace for you every step in the making of our country home: first the tiny cottage perched at the foot of the mountain on a sun-bitten two acres covered with rough growth and sloping down to the lake, then the land gradually cleared and the fruit trees planted; another year water secured from a mountain stream and piped into the house—every year registering some improvement. There came a year when, as a result of an accident, I was a prisoner in an invalid chair for several months and how that garden did rise to the occasion! All sorts of plants and seedlings that would have been sacrificed in the spring clean-up took this opportunity to show just how lovely they could be, and my garden was more beautiful in its wild luxuriance that if it had been watched and tended.

"A tiny four room cottage, a 'ranch,' and a mortgage . . . . I can only pity those who know nothing of the dividends in contentment of a life in the country"

It was a year or so later that we built the fireplace, and I point with pride to the stones, placed by my own hands. It is built of field stone off the place and is one of my greatest achievements. Then the house had a soul and a little later we enlarged it and filled the rooms with old English furniture and it has become that wonderful thing—a real home. A few years after the fireplace was built and the house enlarged, the craze for rock gardening reached our district and I am a most ardent devotee to that most fascinating form of gardening.

Meanwhile the garden grew, stretching out in a long pergola this way, into a rose garden that way, and finally undergoing a complete reorganization, with arbors and pergolas, rockeries and green lawns, and long herbaceous borders on either side of the paths leading to the lake and the new high road at the back. We love to recall all the changes that have taken place and are fortunate in having some photographs that show the story.

"The gate swings open on my garden fair
The little springtime flowers are all awake
The daffodils nod gaily; dark despair
Flies from the magic my sweet flowers make."

Flowers! Yes, that is the keynote to our lives, and what environment could be more delightful? In the spring Tulips and Daffodils to be shipped by the hundred; then Lily-of-the-Valley by the thousand and the air is heavy with the scent of these and the big double blue Violets, and every day there are orders for plants and all sorts of work to be done in the rock garden and perennial borders. And then come the Sweet-peas to be picked and bunched for market and the Everlastings to be cut and dried for winter bouquets. It is a busy life but it brings a great reward.

The cow and the chickens help to make the place self supporting and though we are far from rich we have heaps of luxuries that money cannot buy—young green peas so sweet and tender that they melt in your mouth, and Golden Bantam corn that hardly knows it has left its stalk before it is cooked. It is cherry time as I write and for weeks we have been feasting on Royal Annes, Bings, and Lamberts so big one really has to take "two bites to a cherry."

But first of all I would put health of body and spirit for all three of us. When I think of the terrible rush and clamor of life in a modern city and then look out across the green peace of my garden to the blue lake at the foot of the slope I can only pity those who know nothing of the dividends in contentment and happiness of a life in the country.

The good old Garden Magazine, forerunner of our present Garden & Home Builder, was for years my Scripture, in which I read of things to be done, and lovely effects to be gained. I often wonder if the Editor of the magazine realizes what missionary work he is doing in bringing to people a "vision and a dream."

I Know a Lovely Land of Green

LAWRENCE LEE

I know a lovely land of green,
Where trees in simple wisdom grow;
There boughs like dreaming ladies lean,
And woods like dancers in a row.

O, graceful is the willow there,
And of its beauty unashamed:
There, on the bud-sweet April air,
Blow free its emerald locks untamed.

The poplars, come from Lombardy,
Nod with a slow, considerate grace;
And every happy apple tree
Has blossoms blowing in its face.

This season's modes—the vogue of the scenic—the changing palette brings richer choice

Following the fashion in wallpapers

A. LOUISE FILLEBROWN

Photographs by courtesy of the Wallpaper Mfrs. Assn., Robert Griffin Wallpaper Co., M. H. Birge & Sons Co.

THE CHANGING STYLES

There are changing styles in interior decoration just as there are in gowns, and though the changes come about more gradually, we would all realize how far we have advanced from the fashions of twenty years ago, if we suddenly walked into one of the heavy, ornate living-rooms of that period.

For the last ten years—ever since some one discovered that simplicity was a relief from the McKinley period of frills and furbelows—we have been living in a vast waste of neutral walls—gray, tan, putty, and ivory. It seemed as though the imaginations of home owners could go no further. These plain colors were popular for the same reason that silence is a relief from the steam riveter next door. But as decoration progressed, more and more people became expert in the use of design and color, and naturally the walls—the largest area in the room—were the field for their expression.

A general survey of the art of house decoration through the ages will show that there have been few periods of plain wall surfaces when art was in any way a part of the lives of the people. Mural paintings, tapestries and brocades, carvings, and plaster relief—all have been used to decorate the walls of castle or simple home. And ever since wallpaper was first evolved from the expensive hand-painted strips

So important is the part that good wallpapers play in making a home attractive that a contest was recently held with a prize of $1,000 offered for the best design submitted by an American artist. The above paper won this prize

In this pleasant Colonial room in the home of Mr. C. W. David, Bryn Mawr, Pa., the wallpaper lends the finishing touch, throwing into relief the fine old mantel, Early American furniture, and the chintz-hung windows and bed. L. H. Bush, Architect

Reminiscent of Early American scenic papers is this wallpaper used in the dining room of Roosevelt Memorial House

that were its first appearance, to the cheaper machine-printed material, it has been eagerly used by beauty lovers to bring warmth and interest into their rooms.

There have been, of course, ugly papers. The heavy conventional designs, in deep greens, reds, and golds, that went with the frills and furbelows above mentioned, were certainly ugly. The tiny little stripes and minute flowers that blurred into nothing, often found in the bedrooms of that time were insignificant and useless. They were a good argument for the plain walls. But we cannot help wondering what was the matter with the designers of that time that they did not study the lovely early Colonial papers, which were still on the walls of many old houses, and draw a lesson from them.

No fashion can live long, however, if it can become monotonous so when every home in a small town used the same colors on the walls, the same type of overstuffed furniture, the same chaste parchment lamp shades and velour draperies in its living-room the style was doomed to die of the dead weight of its own monotony.

Then design came back, at the invitation of the artists in home furnishing, and every day it waxes bolder and more lovely.

We have discovered that for wallpaper the open light-colored background is splendid for the rangy, spreading, floral pattern to stand against. Paper after paper in the new lines shows lovely pastel colors as a base: flesh pink, French blue like the sky at noon, pale green of sea water, gray, cream, ivory, orchid—a multitude of soft shades in rich velvety texture, as the backgrounds for the loveliest combinations of gay flowers, long vine-like stems and slender leaves. These are bedroom papers, and they transform a mundane little room into the setting of a fairy tale. It is no wonder they are popular.

The walls of a room should be a background for the room picture, an effect easily spoiled if the wallpaper be unwisely selected. The above is a spreading colorful pattern that is most decorative and yet will not dominate the room

FOR THE DOWN-STAIRS

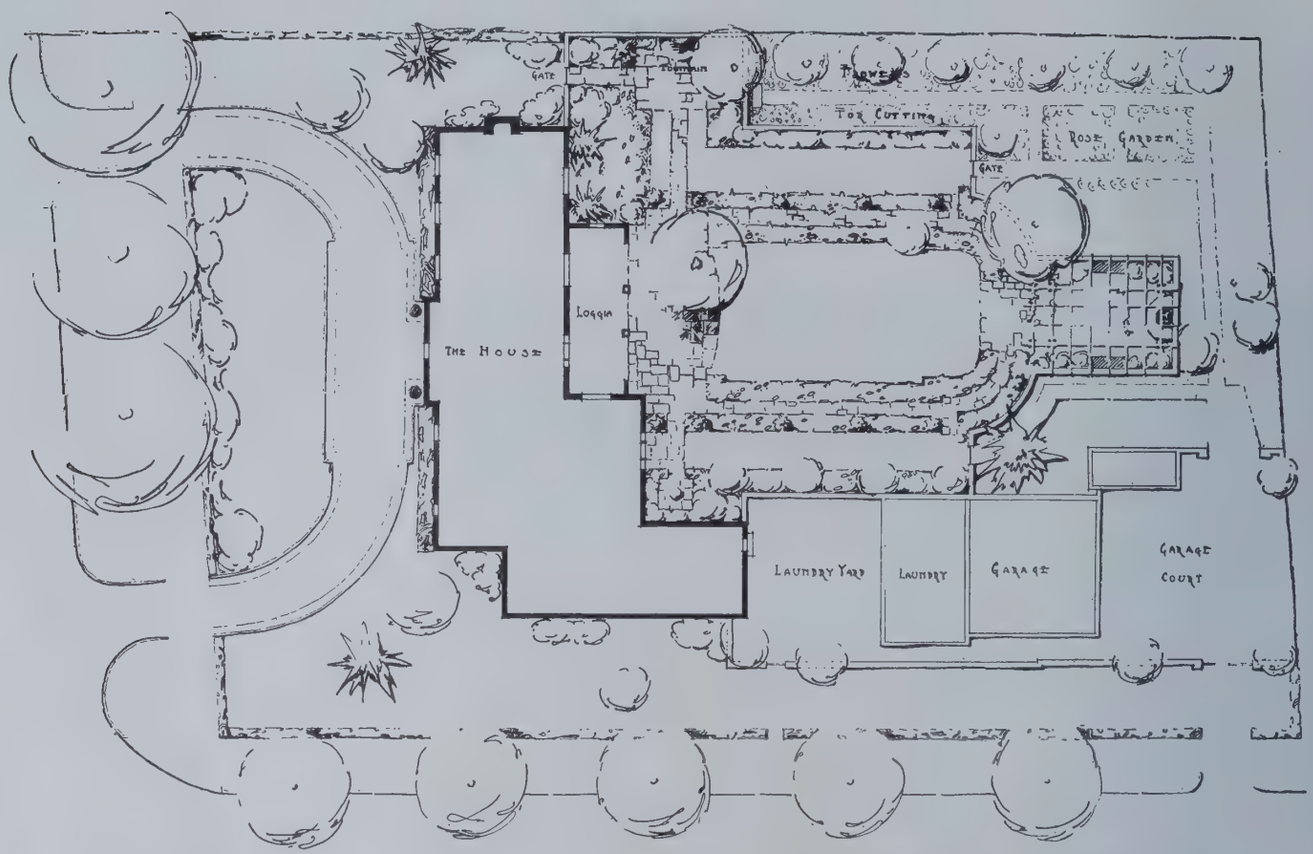
For the down-stairs rooms the new suggestions often resemble a glorified chintz. That is, there is no fear of using floral patterns in these more dignified rooms too, but they are heavier and richer in color than the usual conception of a chintz paper. They are printed on deeper colored backgrounds also, tans, and browns, dull burnt orange, grays of course, and sage green. The good color here seems to be mulberry, whereas flesh pink is the popular bedroom paper shade. In some patterns the design completely covers the background; and in these, the colors are often enriched by considerable black which always tends to lend brilliancy to color set against it. Also those delightful hand-printed cottons of the eighteenth century, known as toile de Jouy and which have a great revived vogue to-day, supply motifs for many of the new wallpapers. The simpler of these, particularly the two-toned effects, recede unobtrusively and permit

Continued on page 190

Of extremely modernistic design is this foreign paper that must necessarily have a limited use because of its strong coloring

Fittingly in the room above, with its especially interesting old furniture, the hangings are of unfigured materials to permit the scenic wallpaper with its large repeat motif to be the room's chief decoration and give contrast

A small California garden full of surprises



A CLOSE-UP OF THE WALL-FOUNTAIN AND VINE CLAD PERGOLA WHICH DELIGHTFULLY TERMINATE THE GARDEN VISTA (SEE PLAN ABOVE, ALSO VIEW ON OPPOSITE PAGE)

The charm of limited garden space

MARJORIE DOBBINS

That the word "garden" presupposes an enclosure is a fact not always realized in the suburban communities of America. In California, however, the widespread use of Spanish and Italian architecture has led to the growth of patios and walled-in gardens. Here at once we have the beginning of true individuality, the beginning of composition in garden form; for the first prerequisite of a composition in any pictorial art is the definition of its limits. California has begun to define limits. Given a climate where the connection between indoor and outdoor living is very close, a style of architecture which calls for the projection of the walls of the house to frame the garden, and there will be less and less tendency to make the lot an unused public area with obliterated boundaries.

Such is the home of Mrs. Harry Gray of Pasadena. Situated on a comparatively small lot, the house of simple Italian architecture is placed well toward the front of the lot to give privacy in the rear. The angles of the house and garage help to bound the garden and provide sheltered corners. So suited is this style to an enclosed garden that one scarcely realizes where the house wall ends and where the garden wall begins. The entering visitor is struck with the fact that an enframed view is more alluring than a panoramic view.

The garden of

MRS. HARRY GRAY

Pasadena, Cal.

KATHERINE BASHFORD

Landscape Architect

Photographs by Tebbs & Knell

The problem presented by Mrs. Gray's lot has been treated by the landscape architect, Miss Katherine Bashford, with a simplicity that gives the design inevitableness and outstanding unity. The walls that segregate the different parts are themselves the greatest unifying principle of the garden. Partially hidden by shrubs and vine traceries, they are not only attractive intrinsically but they provide excuse for most charming arched gateways. The space in the rear of the house is divided into three units—the garage court and service area on one side, the cut-flower area and Roses on the other side, and in the center the main enclosed garden which stretches away from a covered loggia at the back of the house.

The most charming spot in the garden is a little alcove at the end of a secondary cross axis, a tiny space built seemingly just to give privacy to the sculptured Goose Girl. Created for a particular niche against the wall by Maud Daggett, the young maiden sits above a little pool with a goose under each restraining arm.

One comes to the realization that the very limitation of this garden is a source of its charm. It gives a seclusion and intimacy that cannot be had in large areas, and satisfaction comes also with the knowledge that the thrifty use of space has given the maximum effect.

Windows and terraces open directly on the garden level so that the adjoining sunny space is but an open air living-room

Looking toward the house from the little outdoor room that terminates the garden vista shown in lower left-hand illustration

Easy ways to get period effects—
how the householder can be his own decorator

Something new in wall treatments

AMELIA LEAVITT HILL

Photographs by Tebbs & Knell and by courtesy of the United Gypsum Co.

THE NEW PLASTIC PAINT

Amid the various ways of finishing walls, paper and paint have long held undisputed sway. There seems to be only one idea upon this subject in the mind of the average householder—to do his best with whatever base may have been given his walls by the builder, to paper them if they be smooth, to paint them or kalsomine if they be rough—and sometimes, even, when they are not so. If his fancy runs toward a rough-cast wall and he is provided with a smooth one, or vice versa, he merely dismisses the matter as among the things which are to be endured, unless, indeed, he be the one-in-a-thousand who has the surplus energy to go to the trouble and expense of having his plaster entirely removed and a new type substituted.

Of late, however, a method has come into vogue by which rough-cast walls may be made smooth or smooth ones rough, with little trouble. It entails so little trouble, indeed, that it may be done by the householder himself, if his tastes lie in that direction, and means about as little confusion—or as much—as does the repapering of a room. Added to this, the method is of great value if the room in question be a "period" one, for by its use one may suggest—subtly and convincingly—by the texture of the walls the Spanish, Italian, Colonial, or almost any other type which is desired.

Walls of pleasant texture in a room (above) of distinctly Italian character, home of Mr. Harold Webber, Architect, Philadelphia, Pa., where plastic paint has been skilfully used. This new medium makes possible such interesting effects as that shown below; living-room of Mr. E. B. Stern, New Orleans, La.

This transformation is made through the agency of the new plasters which, from the ease and rapidity with which they are applied, are often referred to as "plastic paint." The material is a white powder, which may be mixed with powdered color or applied in the natural tone and later painted, and which is mixed to the consistency of a paste with warm water and applied with a large kalsomine brush over the old plaster wall, wallboard, or, indeed, over practically any surface, including a painted one. A quantity of size sufficient to cover the surface which will be concealed by the plaster itself, is included in every package, and when any further treatment is required—which is not usually the case—suggestions are given which vary in accordance with the surface to be covered and the brand of plaster which is used. A pound of the mixture, roughly speaking, will cover a yard and a half of surface and will completely conceal any former finish.

The application of the paste is the most strenuous part of the work, for as anyone knows who has attempted to apply kalsomine, the weight of the wet brush tends to become burdensome at times, and the paste is, of course, heavier than kalsomine and water. The work, however, is not beyond the reach even of a woman, if it be approached in a methodical manner. The final manipulation of the work,

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They are neat
and save a lot of labor too

Edgings for paths and garden beds

FLETCHER STEELE

Photographs by Mattie Edwards Hewitt

The dividing line along the edge of the garden border may be of inert material such as wood, brick, tile or concrete slabs (see photographs right and left.) Living plant edgings of turf or ever-growing shrubs like Dwarf Privet, or Dwarf Box (see below) are always in order and give distinction

THE PROBLEM OF EDGINGS

One of the first things to be learned in gardening is the difficulty of keeping edges neat without some artificial barrier between path and flowerbed. Consequently much thought has always been given this subject and many solutions of the problem are to be found. Unlike most other problems, almost any solution is satisfactory. But some are better than others and all have their place.

I say all, but I hasten to mention an exception. Personally I feel that there is no place for the edging of oyster shells or stones painted white. They are ugly, which is sufficient reason for not using them. What is more, they are easily thrown out of place, and make it twice as hard to keep grass neatly cut when they border turf. I have seen stones used in this manner with good effect in one place only and they were not painted. In the centuries old botanic garden at Padua, the gardener had arranged a bed of potted shrubs and ferns in an angle of one of the large gravel open spaces between paths. Around this bed, he had made an edging of stones laid on the surface, which served to outline the shape and to hide the pots, disguising the transitory nature of the bed. But I am afraid that even this usage would be bad in America. Many things in Italy that are quaint there appear but awkward affectations when transported.

In fact, it may be said of garden edging that temporary expedients are not good. That is the objection to using wood for an edging. It is easy and cheap to install, and endures fairly well if thoroughly soaked in creosote before laying. But at best, it begins to rot within a few years. Then if it is not renewed at once as it should be, it looks "down-at-the-heels" until it finally disintegrates. Wood is much used, however, even in the finest gardens. I noticed that some of the edges in the Weld Italian Garden at Brookline were of wood. Whether they were so intended by Mr. Charles Platt who designed it, I do not know.

HOW TO USE WOOD

If wood be used, it should be plank not less than two inches in thickness, and extending below the surface of the ground at least eight inches, and preferably one foot. Some persistent plants will send their roots under an edging even deeper than that. The wood should be soaked in creosote or covered with coal tar, then painted if a special color be wanted. The corners should be carefully fitted, not carelessly slapped together. At each corner and at intervals along the sides in case the length is more than one plank, three by three posts should be driven into the ground two or three feet deep, to which the planks can be secured. The top of these posts, to be invisible, should be below the level of the ground.

Brick is very much used for edging, and is fairly satisfactory if well laid. Set endwise, the narrow side toward the path, making an edging 4″ to 4½″ wide is the best and most permanent way to make it. The next best way is endwise with the broad side toward the path. This gets out of shape more easily. There is little use using brick laid sideways, as it is impossible to keep them in good condition, and they offer practically no obstruction to spreading roots.

Flat tile are used with good effect. They are laid in different ways, depending on the shape of the tile, but generally the principle is the same as with brick. Sometimes one sees an eccentric use of tile for edging—farm tile on end; vitrified tile split and fitted into each other like the mountain ranges one learned to draw on maps in the grade school. But such erratic structures for edgings will depend, in any particular case, on the material at hand or the *genius loci*.

Concrete makes a good indestructible edging, but it is clumsy to manage. It is easiest to make it in slabs reinforced with wire lath which are then set in place. Sometimes concrete posts are used in the sides of which are slots. The slabs fit into these slots and are thus held in place. The result is a rather imposing rampart for a mere flowerbed, however, and rarely advisable. It is better to lay the slabs in

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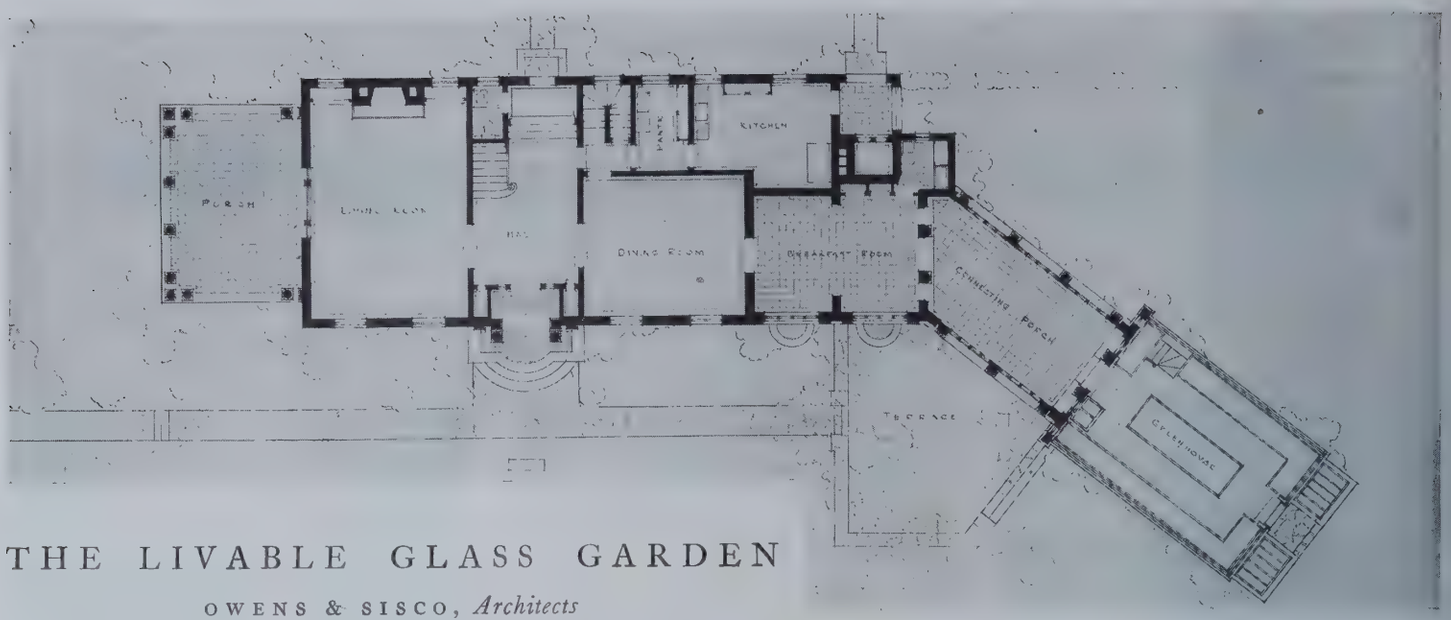

THE LIVABLE GLASS GARDEN

OWENS & SISCO, *Architects*

Too often the glass garden is but an excrescence and difficult of approach in bad weather, but in this case, being connected with the home by the porch, which makes a suitable transition chamber, it is a practical extension, easy to stroll into and participate in the joys and cheeriness of "outdoors" indoors. One of the significant signs of present-day garden advancement is that so many people are now adding glass gardens to their homes to play in during winter.

It is quite true in the case of Mrs. Frank Gould of Towson, Md., that "who loves a garden loves a greenhouse too." At all events each year with frost came also the usual regrets in saying farewell to the garden season. So a little glass garden for winter joy was added to the porch beyond the breakfast room, and became part and parcel of the home. "This little garden plot of ours," says Mrs. Gould, "has brought enjoyment to every member of the family." "And why not?" we ask when the little 18 x 25 ft. house gives spring cheeriness with its fresh flowers in winter. Mrs. Gould is her own gardener and with her glass garden during the usual dull months of winter keeps her trowel hand in training.

Photographs from Lord & Burnham

Of patterns and periods—
how textiles carry the keynote of a room

Spring fancies in fabrics

ESTELLE H. RIES

Photographs by Mattie Edwards Hewitt and John Wallace Gillies

HARMONIOUS TEXTILES

In one form or another, textiles confront us in every phase of home furnishing. We walk on them in the shape of rugs; our chairs and couches are upholstered with them; as draperies they ornament our windows, and in every room they are conspicuous in minor ways as well. If you select them at random according to caprice, your decorative scheme cannot be expected to be harmonious, and several considerations therefore present themselves as preliminary to a satisfactory selection.

Silk, wool, linen and cotton are the basic materials for most decorative textiles and occur either singly or in combination in satin, taffeta, damask, brocatelle, brocade, velvet, velours, chintz and other familiar fabrics. Not only in material, however, is there a wide range but in each material are found subdivisions of color, pattern and the like. You must have these suitable to the standards of the room—of proper richness or simplicity, and appropriate as to purpose. These "musts" are not the complicating things they sound, but really simplify the work of selection, as with certain guiding principles, you may at once eliminate the unsuitable. Instinctively, if your color scheme is mulberry, you will avoid textiles of orange. Discords in texture, design and pattern may be quite as easily recognized if you know what to look for, and this is what I hope to point out in the present article.

Textiles are dominant factors in the room's appearance. Take them away and the room seems cold and bare. Have too many and the room seems stuffy. But well selected, an effect both home-like and tasteful is assured.

The quality of texture in the room's fabrics is one that is very generally overlooked. I can make this clear by an exaggeration: if your room were an ornate, dainty boudoir of the Louis XV Rococo, you would not have coarse burlap for any part of the furnishings, nor would you choose light, airy draperies for the heavy styles of the Renaissance; nor would you care for rich brocade in a simple nursery. Thus, when you analyze it, you see that such a thing as texture harmony exists quite as surely as does harmony in color.

The texture of materials is especially important in overdraperies. Silk mellows light. Velvets add warmth and richness. Where soft, rich color is desired, it is well to select velvet whose silky lustre makes deep shadows and high lights play in its folds. Numerous velvets are available, plain, striped and of historic designs.

Rare embroideries, velvets, wall hangings and decorative cushions in harmonizing colors bring to this attractive living-room a sense of cheer and an atmosphere of restfulness and hospitality. The decorated doors, carved and painted, are particularly pleasing—an old fashion that is being revived in the modern home

Where draperies and upholstery have definite figures and designs, the glass curtains and walls must be of neutral tones. The floors in any room are intended as a background and especially must be kept so in any room with hangings like the above. Rugs are preferably of plain material or with small motifs

Reproductions and inexpensive varieties may be had as well as those that more seriously tax the budget.

When rich textures are employed, it is interesting to note that the color treatment may be much simpler than for coarser materials. Velvets, silks and their derivatives are attractive even in one color, and a strong design detracts from the beauty of the surface finish. Plainer materials such as cretonne, require bold color and considerable pattern, and these give to chintz the gay cheerfulness that makes it so charming. Cretonnes should not, however, be used excessively, for too much pattern rapidly grows tiresome. If used for curtains, it is enough to cover only one chair with it, covering the others in solid color. If cretonne is used for a number of chairs, then curtains, cushions, lampshades and similar accessories should be of plain color. The color chosen should, of course, be one that appears in the cretonne prominently.

CULTIVATE VARIETY

It is a good thing to cultivate variety in the textiles used in any one room of your house. There is no need for all the chairs and couches to have the same fabric. In fact, with the possible exception of the dining-room, it is better to avoid this as it becomes monotonous. Elsewhere there may be a pleasant contrast of color, texture and pattern. Rugs are generally of heavy wool. That does not mean that your furniture coverings would have to be of wool. Something even as delicate as silk damask might be found acceptable. There is no discord felt in this case because both materials are suitable for their special purposes and of equal richess with relation to each other. On the other hand, if such chairs stood upon a cheap cotton rug of poor quality, we would at once be dissatisfied not only on account of the unrelated textures, but even more because of the incongruity of standard.

If you want heavy furniture, especially of the over-stuffed types, good wear in drapery materials may be obtained from velour, tapestry, corduroy and the like. Such textiles as brocades, damasks, poplins, corded silks and similar varieties are better used with light, ornamental furniture like the French pieces of the Louis'. For furniture of fine grain like mahogany, walnut, enamel finish, etc., the textiles should be of fine texture. For the coarser woods, like oak, heavier textiles and larger patterns are desired. Rooms furnished in period or in reproduction of period should have textiles that are in sympathy. A room of the later Georgian days, with mahogany furniture in the manner of Sheraton or Hepplewhite, would call for brocade or damask, for such textiles as poplin or denim or other relatively commonplace fabrics would not do it justice. For this type of room, colors should be somewhat subdued and pattern small. Large, vigorous patterns and heavy textures belong with the massive pieces of the earlier periods.

In a room of maple pieces in the Early American tradition may be used the hooked rugs, the chintz-covered chairs that give it its characteristic intimacy and charm. For an 18th century English bedroom with its highpost mahogany bed, ruffled chinoiserie chintz curtains and counterpane are attractive. Fine Louis XV and Louis XVI bergeres and canapes may be conventionally covered with exquisite damasks and grouped against an interesting old Aubusson verdue tapestry.

The trend toward Spanish furnishing is admirably helped by textiles typical of that fascinating development. A typical Spanish bedroom arrangement with its picturesque painted and gilded bed may have a bed cover made from an old handwoven Majorcan silk petticoat. Crewel embroidery in linen, worked in dull greens, blues, reds, orange and yellow, and showing designs of conventionalized flowers and leaves is especially suitable for draperies in houses of a Mediterranean type. Occasionally we see plain antique satin, rubbed and corded like homespun, and in the more formal places, of course, there are the velvets, silk damasks and brocades. Stripes in various colors and materials are also in demand for houses of this type. In their casement windows, glass curtains are often dispensed with, but silk gauze in gold or sand color may be satisfactorily used. A nice touch is obtainable by hanging the draw curtains on wrought iron poles with grille work of wrought iron showing in the arch at the top of the window. Most Spanish rooms also have velvet pads of red or other rich color on the chair seats, revealed against the bold designs and coloring of Alpujarra rugs.

PERIOD FABRICS

If, however, you understand the dominant characteristics of the particular periods in which you are interested as they are continuously being set forth in these pages, it is not necessary to limit the selection of textiles strictly to things that existed at that period. All you need is conformity to the spirit of the period. If your textiles conform to the physical requirements of texture, pattern, color and richness or simplicity, they can hardly be wrong. The rare effects that were the pride of bygone days are made available in excellent reproductions. Historic designs may be had to supplement almost any period furnishing, and the effort of the present day for artistic expression of its own is carried out in textiles both simple and rich.

Upholstery fabrics that are to withstand hard usage should, naturally, be selected of substantial materials. For the more formal effects, velours, tapestries, needlepoint, rep, mohair, heavy silks, brocades, brocatelles and damasks are suggested. For intimate and informal purposes, the selection may be made from chintz, plain, glazed or waterproof; prints and even ginghams have been graduated from the kitchen apron state into something quite admissible in the informal living-room. A quilted material copied after the quilted petticoats of the Breton peasant women, is much used at present for the covering of chairs, sofas and footstools of provincial design. Leather is found on heavy oak and walnut pieces of Flemish, Tudor or Jacobean furniture, while for Italian and Spanish chairs, handsome tooled or embossed leather lends considerable dignity and interest.

Since the use of cretonne as a permanent upholstery fabric makes for informality, it is well to know that for about the same expenditure, more dignity is obtainable from plain velveteen, modern silk brocade in one color, or some of the modern reps. When cretonne is too profusely present and it is desired to combine it with a plain material, poplin commends itself for curtains, bedspreads and similar accessories. A charming possibility open to those blessed with gardens, is to select some flower that blooms all summer, as a motif to appear in their cretonnes.

For the bedroom of Colonial inspiration the fabrics can bring just the needed note of color and design. Here the bedspread of hand embroidered material and the Oriental rugs furnish a gay note offset by the restrained upholstery of couch and chairs and the silken hangings

Photograph by Tebbs & Knell

IN OLD-TIME MANNER

The walls of a room to-day may easily be made one of its most decorative features —the keynote, in fact, of the color scheme and furnishings—as here at the home of Mr. L. T. Z. Bonney, Columbus, Ohio, of which Howell & Thomas are the architects

The rare Iris wattii
blooms for the first time in America

A new Himalayan Iris treasure

S. STILLMAN BERRY

Photographs by the author and Wm. N. Kline

ELFINS OF THE GENUS

We generally think of the Evansia Irises as quite the elfins of the genus, and lilliputian indeed a good many of them are, particularly our American species. Certain of the Oriental forms on the other hand are fairly conspicuous plants. I. tectorum in at least one or two forms is now well known in gardens throughout the country, and in warm regions such as southern California the lovely I. japonica is now seen with happily increasing frequency. So useful are both these species and to a somewhat less degree the related I. milesii that those fond of the Crested Irises have coveted the more recently known Iris wattii from the southeastern Himalayas ever since its late introduction to cultivation in England served to show that it was wholly distinct from I. milesii, with which even so august an authority as the late Mr. W. R. Dykes had long confounded it.

At the time of writing the brief survey of the Evansia Irises which appeared in this journal for December, 1923, p. 211, I had never seen this species and knew it only by reputation. It is still rare in cultivation abroad, indeed scarcely in commerce as yet even in England, and I have been learning to my sorrow that under the present quarantine regulations it may

The strange habits of growing up on stilts makes Iris wattii quite unlike any of its fellows in the genus

be a very stubborn plant to import in anything like viable condition. Through the persistent patience and interest of the well-known English Iris student Sir Arthur Hort, our repeated attempts at different methods of packing and shipment were at last rewarded by the successful translation of the plant across intervening sea and continent and its final establishment. Now for two seasons past this crowning glory of all the Evansias has been flowering superbly in this southern California garden, for possibly the first time in North America.

And an astonishing plant it is! Up come the sturdy pointed shoots, their flat spears of foliage at the end, each gradually unfolding into a glistening, broad, spreading fan as up it bushes,—up, and up. Finally at a height of three feet or more, the vertical growth stops, the lower leaves sheathing the oddly bamboo-like stem become brown and withered—the uppermost fountain forth in a splendid arching cascade of shiny green. There things stand for one whole year, or practically that, for in late winter or early spring of the season following, each great fan begins to show a certain bulginess at the heart of it. This grows and thrusts forth in its turn, branching and re-branching, as little stems appear from their secure enfoldment within the leaves. Buds develop, a whole raceme of them, and then the miracle—so quickly that one scarcely realizes whence they could have appeared from that flat deliberate green matrix of the fan-base, out spray the little white flowers, daintily laciniated, ridged with gold, and fluttering here and there like the veriest fays of winged things, poised for a brief day or possibly a little bit more, before they wither and vanish, their places taken, apparently from nowhere, by new sprites. Even thus does Oberon himself hold court, and wings of gossamer would scarce more tenuous be than these.

I said the flowers were white, but at times there seems to be just the faintest wash of lavender. The crests of the style branches are long and all cut and slashed as in I. japonica, to which species wattii most closely approximates in the majority of its characters. Imagine a japonica with its stems pushing sturdily up, yet well anchored in the ground, not climbing entirely out of it as that other often exasperating species is so frequently prone to do—imagine the sheaves of foliage larger and more opulent and more robust in every way, yet risen in grace, and with the airiness of the flower sprays enhanced about as much again by reason of the more slender stems and their poise and their paler color, and there you have as fair a picture of this weirdly lovely new wattii-person as I am able to convey. It *is* an Iris without gainsay, yet out of bloom it looks like no other Iris of this earth, and more than one capable fancier, seeing

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The flowering stalk grows up 3 ft. or more the year before it bursts into its gossamer bloom

Dainty flowers of white, gold ridged, flutter for a day or so, and are followed by others apparently from nowhere

Persistent mariners with hearts of gold
who pit their wits and blades against the wilderness

The gardener's optimistic despondency

FRANK SWINNERTON

Drawing by Edna Reindel

THE MOST DISMAL OF MEN!

It has frequently been noticed that, although gardens are often very beautiful places, gardeners as a class are depressed. Three young gardeners were once standing talking at Reigate, Surrey, upon a large open space. They saw approaching from the distance, accompanied by his wife and children, the most dismal-looking man they had ever seen. "Look at this faller," said one of the three. "Oi betcher whatcher loike he's a ga-ardiner!" He was right: the most dismal of men was in fact a gardener. He was head-gardener at a large house in that neighborhood, and his face was seamed with cares. This story is a true one, narrated to me by one of the three; and it has its plain moral. Gardeners notoriously cry for rain when the rest of men long for sunshine; if one remarks cheerfully to gardeners: "How nice the Roses look to-day," they shake their heads, and crush one by saying miserably: "Ain't what they *should* be. Them plagued floi; them cuckoo-spit . . . Blessed mildew . . ." Too well do gardeners realize the truth!

Very quickly does the amateur discover that his or her easy satisfaction with the superficial appearance of a garden rests entirely upon ignorance. It is all very well for Francis Bacon, in his essay "Of Gardens," to lay out thirty acres of what he calls "prince-like" garden— in his day, if we are to judge by report and by his omission of all reference to pests, a garden could be "the purest of human pleasures," and so without blemish or anguish to the gardener. But nowadays matters are different. A garden is a field of incessant battle—a siege warfare,—in which man is always at a disadvantage. As amateurs we may still stroll in the gardens of friends with a sweet unconsciousness of rust, deformity, and the innumerable woes of failure and disease; but if we are in ever so slight a degree professionals—if we have, that is, gardens of our own—we shall find ourselves gradually—as other gardeners are—weighed down by the strain of incessant struggle with the elements and the ills which affect every kind of crop. Then we shall understand why gardeners are gloomy. They are gloomy because their minds are concerned less with blooms and verdure than with disease, decay, insects, birds, weeds, and even with blank spaces which ought to be smiling with brilliance. They are gloomy because they know what the garden *ought to look like*.

I will not dwell upon the colored lures of seedsmen's catalogues, or the strange, wicked photographs which one sees of whole fields crammed with perfect flowers. These are but the flares shown to poor mariners by malignant wreckers. We "follow the gleam" year after year, and dash upon disastrous rocks very much as deceived mariners must have done. Nothing will cure us of that trustingness. After all, seeds must come from somewhere, and I take it that one seedsman's packets contain seeds not greatly unlike those in the packets of another seedsman. It is what happens to the seeds when planted in our own gardens that makes gardeners like ourselves the most despondent of human beings.

THE ILLS THAT ATTEND A SEED

For a thousand ills may attend a seed. It may rot where it lies. The wet and the cold may destroy it. Or it may swell and burst, and wireworm or the grub of some other little pest may nestle to the roots and consume them. Its flower may never come or, if it comes, may be but half a flower—a wretched caricature, not only of the seedsman's jubilant representation, but even of what one sees actually blooming in other gardens. And when it grows tall and strong, a shelled snail will climb its height, or a shrieking wind may rise suddenly, and blow it flat. Misshapen, discolored, slain in the darkness by summer frost, or by boisterous wind, the flower is a single item in the daymare of the gardener. Each single flower is but a detail, for in a garden no more than an acre in extent there must be well upward of a million of such delicate lives. All of them in danger; all at death's door.

Then there is drought to consider. "Lovely summer weather!" laughs the amateur, stretching easily in bed, and feeling exhilarated by the blue sky. "Makes you feel good to be alive." "If it don't rain *soon*," mutters the gardener, "all my young Cauliflowers will go. The Beans ain't settin'." A terribly grim expression appears upon his face. Even though the water board may recommend economy with water, he steals out secretly in the evening, turns on the hose, and sprays the dying garden. And, while he does this in desperation, he knows that water from the faucet is only a wetness; it has not the nourishing properties of rain, it may choke the plants instead of doing them good. I have a theory that if one waters one's pet plants the mere moisture draws to the spot innumerable underground consumers, so that watering in patches is plant-murder.

And now comes Sir Jagadis Bose, who tells us that we ourselves, if the plants do not like us, may cause them such a trembling of agitation as to induce nervous breakdown. If we go near the plants —though we tread quietly—they are aware of it; they faint from dislike of us. Their hearts sink; their strength goes. And this is not due, I understand, to the presence in our hands of knives or scissors; it does not arise from dread of losing a favorite bloom (after all, one has one's hair cut without pain, if the barber is competent, and I suppose losing a bloom is no more terrible than having one's hair cut), but from sheer temperamental dissonance. What is to be done? For it must be realized that the distaste may be created not only by one's self—we must in future take the greatest care not to allow guests to upset our flowers.

Another cause of gloom to gardeners is frequently the mistress of the house. I remember one mistress who told me her gardener looked like an assassin. She was sure that one day he would kill her. At the time I was sympathetic, as I thought that, since the garden was hers, she ought to be allowed to do as she wished in it. I have learned better. The mistress of the house

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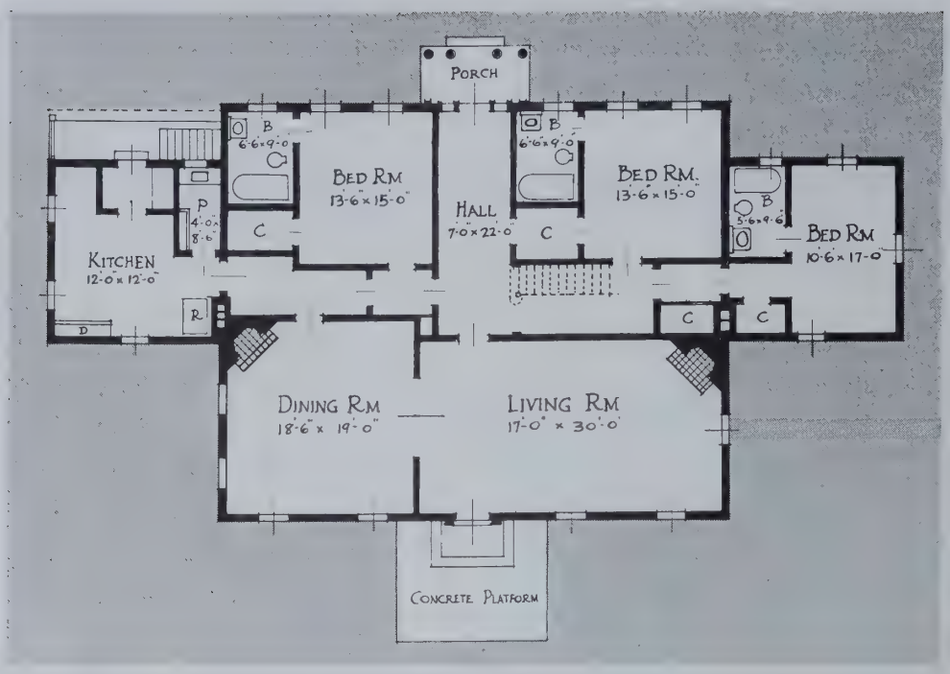


KNOLLWOOD

The home of

JUDGE WILLIAM A. WAY

Mid-Pines, N. C.

RICHARD S. TUFTS
Architect

Photographs by Eddy's Studio

Where land is plenty the low, rambling one-story or one-story-and-a-half house lends itself to most comfortable living (see plan above). Architecturally, too, it is pleasant and rests on the land as if it really belonged there (below and opposite)

With its face turned away from the road, Knollwood, true to name, lies on a little rise of ground circled about with Pines. Both dining-room and living-room (see plan opposite) look out across a gently rolling sweep of green which merges finally into the picturesque Mid-Pines golf course. The open porch is another friendly feature of this altogether friendly house designed by Richard S. Tufts for Judge William A. Way and well fitting the Carolina landscape

"In the wealth of the wood since the world began
The trees have offered their gifts to man"

The romance of woods

ELLEN D. WANGNER

I—Walnut

Photographs by courtesy of Stair & Andrew, and the American Walnut Mfrs. Assn.

FROM EARLIEST TIMES

Back of every phase of man's life from the beginning of time, back of every step of his progress from the cave to the home of modern days, back of the house structure and its furniture for man's comfort stand trees with their romance and story coincident with that of mankind itself. Trees provided shelter when man had none other than a cave. They furnished him with warmth and cooked food when he learned to make fire by rubbing two pieces of wood together. They made his bows and arrows and his boats so that he could secure food and many of them gave the food itself and thread with which to bind skins into clothing for himself and his family. And as his life expanded and there came his first demands for comfort in living, trees were cut into logs and slabs to make house walls to shield his fire, roofs to protect against sun and rain, chests to hold his treasures, benches to rest on and beds that raised him off the ground as he slept.

His desire to adorn the walls of his home that had once taken the form of crude drawings on cave walls or carvings on rocks, began to express itself in carving on wood, becoming with the passing of time, painstaking, wondrous carving on his chairs and tables and panels for his walls; trees and their woods furnishing this material for beauty and comfortable living.

As he worked, he discovered that the different families of trees, like different races, held varying potentialities. Some wore well and stood the test of time. Some were fine-grained, others coarser. Som were fitted for outside sheathing to battl against the sun and storms of life; othe were meant to grace the drawing-roo and share in man's ever-growing refine ment. The romance of woods is indeed th romance of mankind marking each step o his progress, keeping pace with him. S faithfully have these woods served hi through the ages that many chairs an tables have outlasted their makers, re maining staunch and strong for us to-da to read in them the history, the romance the adventure of their times. The woode chairs and couches found in the tomb o Tut-ankh-amon hold a page of histor open for all to read, for styles of furnitur did not just happen nor walls paneled wit rubbed and polished woods come just b chance. Castle halls were cold and woode paneling kept out the chill blasts; more over they made a fine place on which t mount trophies and weapons of the chas

From England in the 18th century comes this walnut chair, with its typical cabriole legs, elaborately carved knees and claw feet

In this Long Island room decorated by Elsie Cobb Wilson, American black walnut was selected as a background because of its warmth of coloring. Its beauty when used as paneling as well as its adaptability to the carver's tools is strikingly shown

or war. These walls breathe of the storied romance, betray the cruelties and hardships of their day. The massive tables of those days were not the product of the craftsman's whim. Tables must be of stout build not only to hold the vast amounts of food loaded upon them but often to form barricades against sudden assault or shields when tempers flared and swords flashed. Tables there were, too, long and narrow to stretch along the walls in front of the seats there, the diners sitting only along this side of the table so that each man in dining had his back against the wall in case of sudden attack.

Showing plainly the master touch of Chippendale, this old walnut highboy also proves the decorative value of panels cut from burls

Their stretchers had a two-fold purpose, to aid in making the table firm and to provide a rest so that the feet of the diners might be lifted out of the unclean masses of odorous rushes that covered the floors and where bones were tossed by the diners to the dogs gathered under the tables.

Chairs, too, tell their stories; the very tall backs made both background and resting place for weary feminine heads heavy with towering head-dress. We have but to glance at the delicately formed, gilded, satin-covered, armless chairs of the gay French court to see the customs that gave them birth. The satin-clad perfumed dandies needs must sit on chairs of texture suited to their costly raiment and there must be no arms to crush the long, stiff silken coat-skirts. The ball and claw foot so beloved of Chippendale carries us back to China whence it came, the claw portraying the Dragon of Evil trying to crush the Pearl of Purity. Oriental motifs in Occidental furniture of other days are in reality but leaves from the log-books of Dutch trader-adventurers, while the cabriole legs hold for all time the shape of cavaliers' boots with their decorated tops reproduced on the curved knees of chairs and stool. Pages of history these, romance, adventure, kings' pleasures and commands, quaint customs held in wood for us to understand.

One of the many trees that have fully answered the various demands made on it in all ages and most climes, is the walnut, one of the aristocrats of the cabinet world. (There are others and of these we shall write in coming articles.) Walnut is a wood that has always made beautiful "heirloom" furniture, sturdy, mellow-toned in its warmth of color and luster, innate qualities of its cellular structure that make for that peculiar loveliness that has kept it always a beloved wood of the master craftsmen of the world. We read of walnut furniture in King

Continued on page 180

There is no wood that has greater diversity of figure than walnut, especially when cut from the stump of the tree. This is clearly shown in this bedroom furniture where the matched panels make a natural decorative motif of rare beauty

Modern makers of furniture have found in walnut a beautiful and responsive material in which to express their designs. In these chairs and tables showing Hepplewhite and Sheraton inspiration the natural beauty of the wood is given full play

Olmsted Bros., Landscape Architects

"The daffodils beneath the trees
Are all a-row together"

You want bloom for a certain day?
What varieties to plant, also when and how

Getting Gladiolus flowers on time

FORMAN T. MCLEAN

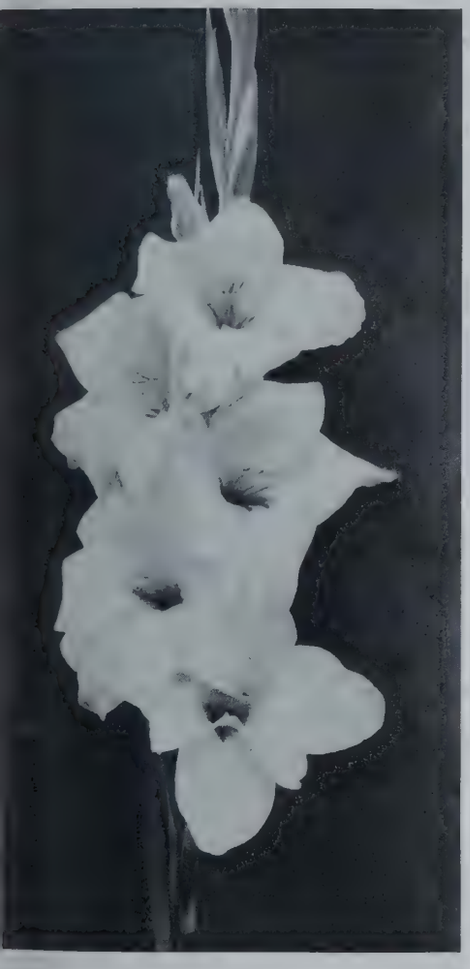
From the earliest varieties to the latest, the blooming season of Gladiolus is fully two months. The early varieties, if planted at about the time the trees begin to leaf out in the spring, may be expected to bloom in about 75 to 85 days, or in eleven to twelve weeks. The second-early class is ten days later; and the midseason class is twenty days later than the earliest, or about 95 to 105 days from planting to bloom. The late midseason sorts bloom about ten days later than the midseason, and the late ones require about four months to come into bloom. The simplest way to handle the Gladiolus garden is to plant all of them at once, and at the usual garden planting time. Then we may confidently expect blooms in about the order suggested.

A group of a dozen or more of one variety will make a gorgeous display for about a fortnight, and a majority of them will be in their prime during a week or ten days. Whenever a quantity of flowers is needed on any day from mid-July until frost, Gladiolus can be timed to meet that need—and they will arrive just about as close to schedule as do most of our ocean steamers!

It is possible to considerably lengthen the season by successive plantings at different times. The first Gladiolus can be put into the ground very early in the spring, but the results from this may be disappointing in the matter of earliness. Planting them in cold soil, before the trees leaf out, delays sprouting of most varieties. Thus a planting during the first week in April in New England or in the Northern States, would flower only about a week or ten days before a planting the first of May, so a single planting in early April would be ample here for the first early blooms. This might be followed by two plantings in May, one about the first and again in the middle of the month. In the latter part of May and through June growth is faster during the warm weather, and plantings may be made a week apart, if we want a succession of bloom from one variety. If, on the other hand, a good succession of early midseason and late sorts are planted the middle of May, then we may expect flowers until frost anyway, without any later plantings.

In more southern localities, early planting is feasible. In California, for instance, a February planting would be about equivalent to an April planting in the North. Where active growth starts in March as in California, the earliest Gladiolus may usually be in bloom for Decoration Day.

Much of the delay in very early planting is due to slow sprouting. This can be partially overcome by sprouting the bulbs a little before planting. If the ones for early planting are brought out of the storage cellar into a warm room for a month or six weeks, and allowed to form short sprouts, then they will start more promptly in the ground, and sometimes a week or ten days may be gained in this way. Such very early flowers are always welcome. But we must take care not to overdo this early sprouting. Shoots about one or two inches long on the bulbs are



LEFT *Pink Wonder, one of the finest of the Late Midseason sorts. Its huge flowers are of the amaryllis-flowered type and of delicate pink coloring*

RIGHT *Avalon, an extremely ruffled Second Early white*

BELOW *Tiffany, a dainty white Prim in the Second Early class*

about right. If they make too much growth before planting it is apt to stunt the plants in their later growth, making the stems short and the foliage scanty.

What has been said refers primarily to the ordinary spring blooming sorts. In my own garden in Rhode Island the past season I had Gladiolus from the tenth of June until frost late in October. It takes a hard frost to finish the Gladiolus. The June and early July blooms were all from autumn-planted bulbs of the dwarf Baby Gladiolus, some of which can be wintered easily here, by mulching the beds with leaves or straw just after the ground freezes in the fall. One of the new strains of these, the Herald Gladiolus, from Van Tubergen in Holland, can also be grown here by planting them very early in the spring. These varieties are very rapid growing and early flowering, so they may prove valuable for early cut flowers. They have not been tested here fully enough yet to be sure how they will succeed outdoors during an average season.

Even using the ordinary Gladiolus varieties commonly offered in the trade, by a little care in the choice of varieties and by planning ahead for planting at just the right time, it is entirely possible to arrange for a profusion of Gladiolus blooms from the garden on any day in midsummer that we want them, or to have a succession of bloom of one variety or one color, if so desired. A cool location, in a frosty hollow, or a wet, clayey soil may retard the growth a week or ten days, as compared to a planting on a warm hillside with light soil. To make sure of flowers on time, if we are not sure of the earliness or lateness of our particular garden, we may play safe by making two plantings, one a week earlier than the date calculated to give flowers on time, and another two or three days later than the computed date.

Most of us here in the Northern States plant in May and expect blooms from the latter part of July until the middle of September. By a careful choice of varieties and successive plantings this season can be extended to cover the period from early July until frost. This of course presupposes a knowledge of the blooming seasons of the different varieties. Unfortunately, few of our dealers give us any such information.

Mme. Lemoine, one of the Early flowering varieties of the old Lemoinei race

The observation and recording of the blooming dates is a simple enough matter, and it would appear easy to predict future flowering dates from such data. Similar records are easily obtainable for Iris, Peonies, Narcissus, and several other plants. But with Gladiolus the situation is complicated a bit. First, they are not all planted at once. The planting season of a large grower may easily extend over weeks, and the time of planting makes a vast difference, not only to the date of bloom, but likewise to the speed of growth. Plantings made a week apart in June will usually give just about a week's difference in the bloom. Growth is less rapid in May, and by planting a week earlier, then one gains only four or five days. A week's difference in planting time in April may not hasten bloom more than two or three days. Planted early in April, a variety may take twice as long to come into bloom as if it were planted in June. For this reason, a simple record of the number of days or weeks from planting to bloom has little value, unless it also takes account of the time of planting and the character of the season. The slow growth in April is due primarily to cold, and a cool May or a warm April will accordingly hasten or delay flowering. The effect of a cool season is less important than many growers think. For instance, the spring of 1926 was cool here well into June, but the dates of blooming of a large number of varieties from a May 4 planting was only retarded an average of three days as compared to the previous year.

Another important factor in the blooming time is the size of the bulb. The most dependable is the young and strong No. 1 size usually supplied by dealers. A large mature bulb will bloom earlier by several days than either a very small and young one, or an old and weak bulb. The difference in blooming time between a strong No. 1, an inch and a half in diameter, and a young No. 4 only three quarters of an inch across may be a week or two or even longer. Now, most of our large dealers in bulbs aim to sell all of their large bulbs each year, and only plant the smaller sizes themselves. In this way they furnish their customers the best, but their own records, based on small sized bulbs and the varieties planted successively over a long season, make a very unsatisfactory basis for computing blooming dates.

The amateur gardeners, who grow small quantities of bulbs and plant them all on the same day, often have excellent records, as do likewise the enthusiastic small growers, and the exhibitors at the flower shows. A study of such records over a series of years and from widely scattered localities, gives a very fair basis for comparison of the earliness of the different varieties. Of course, a May planting in Canada gives a very different story from a June planting at Washington, D. C., or Philadelphia, but the *relative* blooming times of the different sorts in different localities will be surprisingly similar.

The great number of varieties usually prove to be what may be called midseason ones, which naturally bloom during a ten day period in the middle of the season.

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Sweet Lavender, a large and early pale lavender, with deep purplish red blotches

Ethelyn, with its clear orange yellow color, is one of the best of the Midseason Prims

Windows as points of interest in a room—the right and wrong way to drape

Curtains for color and completeness

REGIS LAVERY

Photographs by Burr A. Church, Kenneth Clark, and S. H. Gottscho

LEFT *By means of the window group treated as a single window, a sense of balance and simplicity has been attained*

BELOW *Curtaining glass entrance doors to simulate French windows is an unusual and pleasing treatment that lends a most hospitable touch*

THE WINDOW PROBLEM

Of all the problems that are brought to he decorator, the one that comes most requently to be solved is that of windows, all windows, short windows, broad win-ows, narrow windows, each bringing its wn problem, and each demanding that be worked out individually to bring bout the best results.

Did you ever notice how bare a room an look, even with the rugs down and he furniture all in place, before the cur-ains are up, and then, as soon as the indow is attractively dressed, how it akes on a finished and homey look? Curtains seem to add a completeness that othing else can give. This is because the indow is very often the center of interest a room, the main feature of a wall, specially if there is no fireplace.

Because of this, windows have great ecorative possibilities and can be made harming and lovely points of interest in room if thought is put into the choice nd arrangement of draperies. A room can e warmed and cheered, color can be introduced above the level of the eye, and when patterned fabrics are used, design can come to the rescue, adding its many colors to make the whole more attractive.

Before we begin on the draperies the window itself must be studied with relation to the room, to the other windows in the room, and always with regard to the reason for the window's existence. The natural function of a window is to admit light and air, and to allow persons within to look out, and any curtain or drapery which defeats the purpose of the window, is in itself wrong. Of course, circumstances alter cases, and sometimes it is advisable to curtain a window so that an ugly view will be cut off from sight, but this can be done without interfering with the admission of light to any great extent.

For instance, windows in an apartment dining-room which open on an unsightly brick wall may be curtained in thin silk gauze a lovely gold color entirely covering the glass, so that one sees the wall only through a soft yellow haze that entirely conceals its ugliness. And the light is not in the least cut off from the room; on the contrary, the pale gold of the gauze diffuses it, and casts a golden glow.

Window curtains are, in the main, of two sorts—the glass curtain and the drapery, each of these sorts including many variations. They are often used together, though either may correctly be used without the other. The glass curtain is, of course, the inner curtain next the glass, and in most cases covers it entirely. When thus, it should be transparent, and of material entirely without figure. All heavily figured nets and laces

should be avoided as glass curtains, since they are directly opposed to the two main reasons for a window: one cannot see through them, and the light cannot enter as readily as through a plain material. The glass curtain is always rodded at the top inside the window casing; and in some instances, as on French doors or swinging casement windows, it is also rodded at the bottom. This insures its being held when the doors or windows are in action.

The materials most satisfactory for glass curtains are nets, grenadines, gauzes, voiles, and organdies. The latter three come in a wide variety of lovely colors, and are often used to add color charm to a room, as they soften the light, and contrast or blend with other colors used in the room, thus increasing the scale of the color scheme. Often by their use, just the right touch of color is given to an otherwise drab room.

FOR THE INFORMAL ROOM

In such an informal room as a breakfast room, or the small dining-room and kitchen combined, frequently found in small houses and city apartments, the glass curtain is quite sufficient without any overdraperies, thus saving the expense of the outer curtain. When used this way the colored glass curtain is in its glory, as it has no rival and becomes the sole dispenser of color. What more charming than soft yellow organdy, pale green gauze or bright blue voile, repeating the color of a room at the windows? The dining-room in an attractive summer cottage I know has henna theatrical gauze glass curtains, which makes a pleasing contrast with the green rug, and repeats the colors of henna, yellow and green in the glazed chintz draperies of the living-room.

Even when draperies are used, the colored glass curtain need not lose its importance, for it then may help to work out the color scheme of the room by contrast. Green silk gauze under apricot taffeta draperies makes a charming effect in one colorful room where these two colors are used throughout; and many other contrasting color combinations can be worked out to suit various rooms.

There is another type of glass curtain, the casement curtain, that is quite universally used. This is of casement cloth, in which there is a wide variety of choice. Whether or not overdraperies are used with casement curtains depends on the individual taste, as it is quite correct to use them alone even in formal rooms. They are seen to best advantage on the casement window in the English type of house, which has been growing so much in favor of late.

And now we come to the really ticklish problem, the choosing and making of the window drapery. If the walls and rugs of a room are plain, it is sometimes advisable to choose figured material for our draperies, to give the design and varied color that a room often needs. There are on the market many lovely hand-blocked linens and chintzes which include many colors in their patterns and will tie together at the window the various colors used throughout the room. There is a charm and Old World hominess and friendliness about these quaint patterns that is most appealing, and makes them very appropriate for such rooms as living-room, dining-room, sunroom, hall, etc. The smaller pattern and more informal chintzes make charming bedroom curtains when used with plain walls. A living-room that has both distinction and charm

Continued on page 204

ABOVE *Comfort, coziness, and charm are all expressed in this simple curtaining that carries color and design into the plain walls*

LEFT *Where it is desired to add height to a room this can be most easily achieved by means of long curtains*

BELOW *In this room where early American furniture has been effectively used the window treatment adds to the effect of charming simplicity*

Hardy Hydrangeas and luxurious Lilies that easily grow in any garden

More walks and talks at Breeze Hill

J. HORACE MCFARLAND

Photographs by J. Horace McFarland Co

SNOWHILL HYDRANGEA

Those who know me are usually amus-ngly aware of my dislike for the overdone Hydrangea "Peegee," of which no ex-mple is planted at Breeze Hill. For some eason unknown to me, Bellevue Park, he peculiarly pleasant residence district vhich includes Breeze Hill, has not roved a happy hunting ground for the ellers of Hydrangea paniculata grandi-ora, and there are few to be seen.

But I am fond of the earlier Hydrangea ıst coming into its maximum beauty at he end of the first week in July. *Stand-rdized Plant Names* calls my favorite nowhill Hydrangea, and it is botanically, ccording to the *Standard Cyclopedia f Horticulture*, Hydrangea arborescens randiflora, though some authorities or ear-authorities substitute the word "ster-is" for grandiflora. [Rehder in his new *Manual of Cultivated Trees and Shrubs* ays that sterilis, a form with broad-oval epals was in Pennsylvania before 1840, ut is not now known in cultivation.—ED.] his fine plant is earlier than the "Peegee," a native shrub, stands shade most ad-ırably, is graceful, amenable, and alto-ether worth while.

But my present purpose is less to discuss ıe merits of this excellent shrub than) speak of several ways of treating it.

If the canes be cut off at the ground ach year before growth starts, the plant ill come back with a multiplicity of ıoots which will bloom in due course,)r the bloom is altogether on the new ·ood of the current year. In that event, ıd without reduction in the number of ıese shoots, the result will be a great ıass of soft low shoots and plenty of)wers, not of the largest size.

If, on the other hand, the weaker canes :e cut out and the strong canes topped f at about three feet, there will result wer blooms and they will be much larger, hile the general effect will be taller.

Last year, after having tried both those ethods, I purposely left the plants holly untouched save where a shoot of ıe preceding year had sprawled out here it ought not to be. The result is ıat in its flowering time I was looking : great rounded masses of soft white ymes clustered amidst the bright green ounded leaves in such fashion that the fect is of a mass rather than of the in-vidual cymes or flowers. The latter are naller, but there are more of them, and I ink I like this treatment on the whole etter than either of the other plans. I stinctly like the way in which this Hy-angea will make cheery a shaded spot)t at all hospitable to many other shrubs.

I have mentioned before in these gar-den vagaries my liking for Hydrangea quercifolia, perhaps the most beautiful of all Hydrangeas, and by no means as well known in the United States as it ought to be. A chance visit to Louisville, Kentucky, last June took me to see several places in which whole avenues of the Oakleaf Hydrangea were used, and

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ABOVE *Though a native and desirable in many ways the Oakleaf Hydrangea is but little grown. Foliage turns crimson in fall*

LEFT *Can we say enough for the wonder-ful Regal Lily that will flower the second year from seed?*

BELOW *Snowhill Hydrangea (H. arbo-rescens grandifolia) blooms in July and, like its near relatives, is valuable for planting in semi-shade*

UP-TO-DATE DEVICES

NEW COLLAPSIBLE CHAIR

No longer need the hostess fear that the rented folding chair, so familiar at garden parties and musicales in the past, may collapse beneath the guest of honor! For here is a new sturdy metal chair which folds up so compactly that four of them will fit into a six-inch space. It comes in a wrought-iron finish, is rubber-footed, and upholstered in attractive tapestry.

TO SLICE ICE

For shaving ice there is nothing more convenient than this little device which slices the ice evenly and holds it until

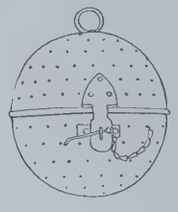
you are ready to arrange it for serving. The handle prevents your having to touch the ice with your hand, and the cover lifts up so that the ice may be taken out with a spoon—no waste, no cold hands, and no damp floor around the refrigerator.

FOR YOUR GARDEN ROWS

How often have you carefully split a lath and tucked a seed packet in it, only to find the next week that wind and rain had reduced the paper to pulp, and you have no way of telling what the little green plants may be? This new little label device is of glass, corked on a pointed stick, and the good-sized label inside is kept safe from moisture and earth.

WHEN COOKING RICE

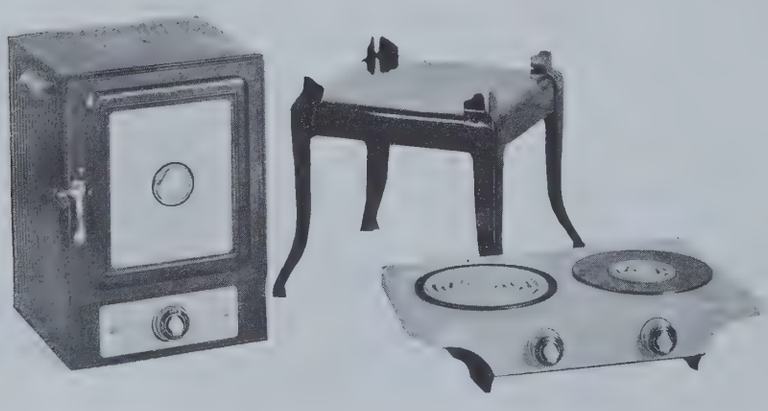
The aluminum rice ball below, equipped with catch to hold it safely closed in the bubbling water, makes it pos-



sible to boil and properly drain rice and serve it dry and flaky—a difficult achievement any cook will tell you! Another point is that with the rice ball there is no sticky pan to wash, and little danger of burning.

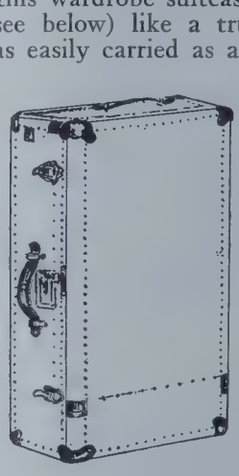
A NEW ELECTRICAL DEVICE

At last the electric range you have dreamed of is here! Below is a new, moderately priced, electric stove, which requires no special wiring and uses the same wall or floor outlet as other appliances. No longer need the apartment or summer cottage, not specially wired, be without the convenience of electricity for baking or broiling, for this easily connected unit cooks a whole meal.

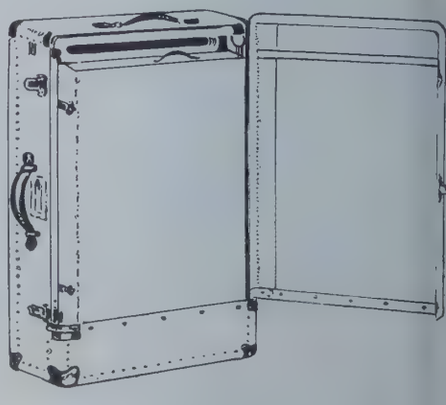


THE WARDROBE SUITCASE

Something decidedly valuable in luggage is this wardrobe suitcase, which opens (see below) like a trunk, yet can be as easily carried as a suitcase



(illustrated above) when closed. The hangers for dresses and suits, and the compartments for shoes and clothes,

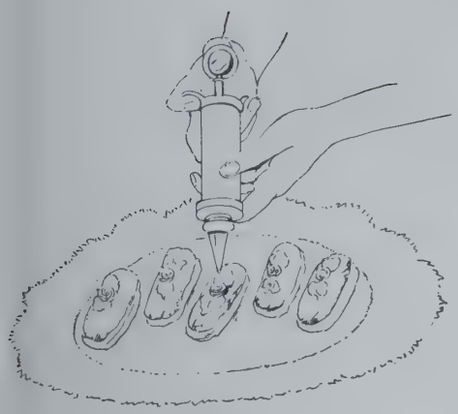


prevent the wrinkling and crushing so often experienced with the regular suitcase, combining the compactness and convenience of a suitcase with the service capacity and clothes protection of a wardrobe trunk.

A LITTLE CHOPPER

This handy little chopper is just the right size for mincing an egg or a bit of meat or parsley, which are apt to be lost in the ordinary big chopping-bowl. The curved steel chopping knife with comfortable handle fits perfectly into the hard-wood bowl.

FOR THE HOMEOWNER



CAKE DECORATING SET

The hostess who enjoys decorating her cakes, éclairs, and puddings with bits of icing in fancy figures or whipped cream in frilly borders will find this cake set of great assistance. There is no danger of sticky fingers or uneven designs, for the icing comes out of the confectioner's syringe in a smooth flow. You choose whatever design you prefer, attach the tube, and the result is a cake decorated in the style of the professional caterer.

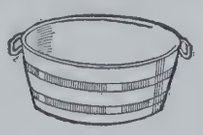
HANDLE FOR ELECTRIC PLUG

One of the most irritating things in the world is to try to plug a vacuum cleaner a percolator, a toaster, or

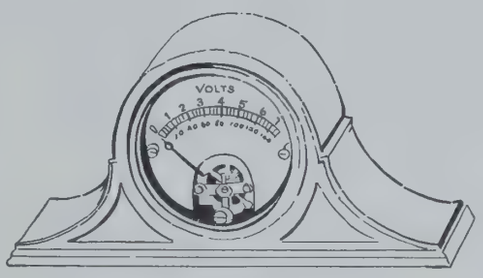
other electrical appliance into a fixture with a shade on it. Your hand will not squeeze into the small space, and when, finally, you think you have poked it in, there are a few feeble flickers, and off comes the connection. A handle on the plug furnishes a grip, the plug pushes in without effort, and, best of all, the handle may be attached to any appliance.

A FIBRE TUB

The danger of broken teacup handles and cracked crystal is very much re-



duced if dishes are washed in the new fibre tub made of papier-maché. It acts as a cushion for the delicate ware and has proved a very satisfactory addition to the modern kitchen.



FOR YOUR RADIO

A useful accessory for the owner of a radio receiver is this simple but accurate meter which tells at all times the exact condition of the batteries supplying the set. There are several connections on the back of the device which must be connected with the battery terminals, and the instrument may be placed on top of the radio cabinet for convenience.

SMOKE CONSUMER

No electric plugs, no special installation—just a touch of a match and the smoke consumer begins to do its work. Placed in a room blue with cigar, pipe and cigarette smoke, this little bronze consumer clears the air and keeps it purified and free from smoke.

MOVABLE FLOWER SHELF

Placed on cleats that are fastened to the window casing, this extension flower shelf is broad enough to accommodate a good-sized pot, and can be made to fit any window. It is of metal, painted dark green, and enables many a plant lover to keep her flowers in the sunny window, even if the ledge itself is too narrow, or if she fears the stained woodwork which often results from carelessly watering plant or flower boxes.

THREE TIMES A DAY!

Fitted compactly into the white enamelled sink, this new electric dishwasher and dryer does much toward simplifying that unpleasant part of kitchen work. The little revolving dasher in the cone bottom hurls a stripping, cleansing column of hot water over and into every crevice of china, glassware, and silver. After a few minutes the water is drained off by a simple turn of the handle, and clean hot water is introduced for rinsing. The top is then raised and the dishes allowed to dry. The dishwasher comes separately or in connection with the sink and, when closed, the flat white surface makes an extra work table.

Here are some practical directions for planting the border to get all-season bloom

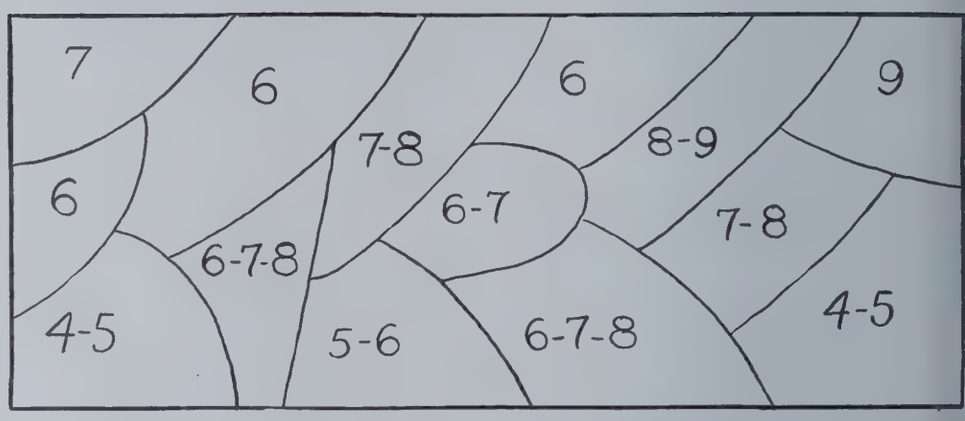
The border in the little garden

SHERMAN R. DUFFY

Drawings by the author

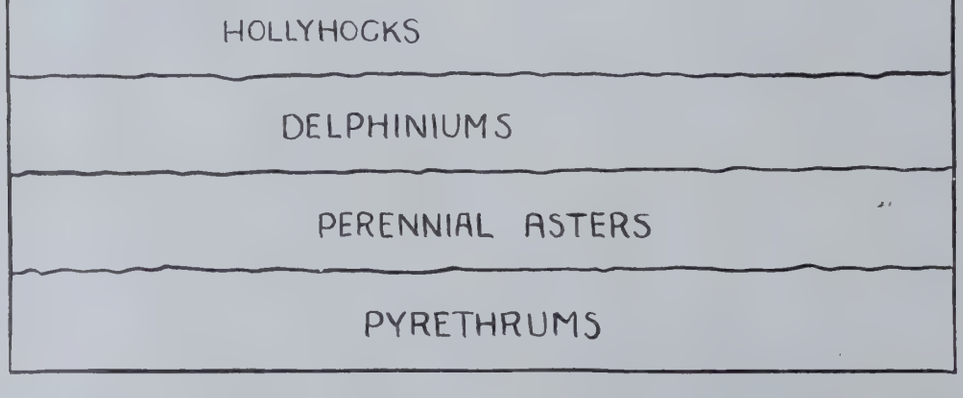
Hardy borders are well established garden institutions, the logical planting for the great majority of small places because the area and fixed boundaries permit little else. Nothing looks simpler and nothing requires better gardening skill to produce satisfactory results. Too often the "mixed border" is indeed thoroughly mixed, and degenerates into a mere helter skelter collection of plants. It needs careful planning.

The gardening beginner wants his border to be a mass of flowers from end to end during the entire season. This is a difficult ideal, in fact well nigh unattainable, as experienced gardeners know. It can be approximated by a well thought out distribution of the space. The areas of the border should be marked off on paper first and the seasons of flowering set down by months. This will show at a glance how to balance the bloom for a reasonably good display. It seems best to concentrate the midsummer bloom near the center for best display.



ABOVE *Seasonal planting scheme for a mixed border. The numbers refer to the flowering periods as explained in the text*

BELOW *The old time ribbon border was simple and effective. The taller plants go to the rear*



Later blooming plants may be used to mask earlier ones that have served their purpose and bulbs and annuals may be used to cover spots bare of bloom. It will require study to work it out.

Having marked out the seasonal distribution of bloom, select from your favorite the plants to fit, remembering that bulbs can be tucked in all over the border between plants go give early display from March to the late Tulips of mid May. Tabulate the months thus, 4–5, April-May; 5–6, May-June; 6–7, June-July; 7–8, July-August; 8–9, August-September.

Plants for 4–5; spring bulbs, Arabis, Iberis, Alyssum, Aubrietia, Primroses, Creeping Phlox, Doronicum, Phlox divaricata, Mertensia, Bleeding-heart, Dwarf Irises, Intermediate Irises.

Plants for 5–6; Pyrethrums, Oriental Poppies, early Columbines, Tall Bearded Irises.

Plants for 6–7; Delphiniums, Columbines, Coreopsis, Peonies, Anthemis, Shasta Daisies, Early Phlox, Gaillardias, Pinks.

Plants for 7–8; Hollyhocks, Shasta Daisies, Phlox, Echinops, various Rudbeckias, Chrysanthemum maximum, Scabiosa, Veronica.

Plants for 8–9; Perennial Asters, Heleniums, Golden-rods, Perennial Sunflowers, Chrysanthemum uliginosum, Salvia azurea.

Plants for 10; Latest Asters, Hardy Chrysanthemums, Helianthus angustifolius.

Do not try to grow too many kinds of perennials in a small border and have no less than six plants of the larger or twelve of the smaller kinds in a group.

The stripe or ribbon or band border is a simple and very effective arrangement. This consists of planting bands of the same perennial the length of the border, so arranging them that there will be a solid strip of color the length of the planting during the season. Only a few kinds may be used for this style of planting, not more than four except in borders of more than the usual available width.

In this style the tallest growers must take the back row. Hollyhocks are ideal and nothing is more beautiful and stately than a double rank of Hollyhocks, staggered, in bloom. They are the July feature. For late May, a row of Irises, Oriental Poppies, or Pyrethrums will carry over into June. Then a row of Delphiniums will be as stately and beautiful a planting as could be desired, carrying over to July when the Hollyhocks take up.

For August the handsome Perennial Phlox in its wide variety of color makes an ideal mass of glorious bloom, the greatest mass of bloom of the season. September may well be given up to a band of the Perennial Asters of the New York or Novae-Belgi types, the New England being too coarse and heavy growers. There are numerous fine varieties of various heights and styles of growth. Cloudy Blue Climax, King of the Belgians, Blue Gem Maggie Perry, St. Egwin and numerous others are all fine.

October is a gamble and the one hardy plant on which to speculate is the Hardy Chrysanthemum. You may get a lavish display of bloom if it is a favorable season. If not you may get nothing. Normandie is one of the most reliable varieties.

There is a wide variety to select from in making such a border.

In all borders of small extent, ar

Continued on page 194

Varieties that anyone can safely plant for flowers

Beginners' Dahlias and why

DERRILL W. HART

FOR FLOWER SATISFACTION

Frankly, this presentation of lists of Dahlia varieties for popular approval is not addressed to the connoisseurs. It is for the "man in the street" who wants flower satisfaction and a reasonable sense of security without having to bother with any temperamental peculiarities of "miffy" varieties. Possibly no real "fan" will accept these selections. Well, that's all right, too, because if two real dahlia-ists ever did agree on a selection list of a couple of dozen names half the fun of Dahlia growing would be gone. These present recommendations are for varieties that may be grown successfully over the largest breadth of territory, and which will be at least as satisfactory as any alternative list that anyone else might compile. These selections, be it understood, are not merely my personal preferences (or prejudices) but are rather the composite of opinions of many experienced growers. Almost without exception the varieties are so well distributed that they may be obtained from any dealer who features Dahlias at all.

Jersey's Beacon. Scarlet with tan reverse. Universally popular

With two exceptions the varieties named later were disseminated in 1926 or earlier, and those two have been tested out for at least four years.

GREEN PLANTS VERSUS TUBERS

So many times has it been asked whether green plants or tubers are the better that it would seem that every gardener has received some sort of an answer. Frankly, you will get good results from either and the amount of bloom is dependent more upon the sturdiness of the individual plant than on the fact that it grew from a tuber or a green plant. You get twice as much for your money in green plants as compared with tubers; but on the other hand the green plant is more subject to accident and its recovery, if once cut down, depends on where it is cut and at what stage of its growth.

Winfield Slocombe. Burnt orange and gold. One of the most popular autumn colored flowers

It is my belief that better *exhibition blooms* can be grown from plants, but that plants developed from tubers will, in turn, produce a better clump of tubers in the fall than those that were started as green plants. Shipping distance is to be considered too. If you are buying from Pacific Coast growers order tubers, because the long growing season on the Pacific Coast produces an unusually strong and well matured tuber. If you are within a short distance of the grower with whom you are dealing, it is perfectly safe to take green plants.

Do not plant Dahlias too soon. In sections where there is likely to be a stretch of dry weather during the summer, it is better to plant after June 1st. However, if tubers are being planted it may be necessary to get them in the ground during the latter part of May to prevent drying out before they can sprout.

Primula Rex. Yellow. Remarkable for size and freedom of bloom combined

SPECTACULAR GARDEN VARIETIES

"The Dahlia is coarse and too big" say some objectors. All right, let them grow something smaller, but it can hardly be denied that the large spectacular Dahlia has brought more new people into gardening within the past ten years than any other one flower. Particularly is this true of men, and we might have called this "A Man's Collection of Dahlias." They are all large, beautiful flowers on good, strong stems.

Casper G. Ware. Orchid pink. Has a successful record as a cut flower for the florists

ALICE WHITTIER (Success Dahlia Gardens). Hybrid-Cactus. Clear yellow, silver tinted. Has superb growing qualities and successful in the show room from Massachusetts to California. Four certificates of merit; also won the prize in the last Dahlia Society of California Show for the most beautiful and perfect flower. The only true Hybrid-Cactus in this fifteen, which fact comes as a bit of surprise.

AMBASSADOR (Broomall). American Cactus. The best known of this type. Color is a soft combination of amber, salmon, and gold. Has the distinction of

Continued on page 202

Among OUR GARDEN NEIGHBOURS. *Readers open column*

LETTERS *about Gardens and Homes* FROM OUR READERS

Dear Editor:

I am getting ready to decorate my living- and dining-rooms, which are almost like one big room. When we built our house, about twelve years ago, we bought real Craftsman, very straight lined furniture. It is a medium dark fumed oak, and our rooms are beamed and finished in a chestnut-stained dull finish.

The walls are sand finished, but have become cracked and must be redecorated. Will Textone in a buff color be a suitable material? Our furniture, which we shall continue to use, needs some touching up as there are a few water marks, scratches, etc. What is the proper treatment? Also can you suggest a color scheme for rugs, curtains, floors, chair cushion coverings, etc.? I should like tapestry coverings on the chairs, but have been told that with the severe Mission or Craftsman style one must use leather cushions. We use the room constantly, so the rug must be one that will wear well. I should like a rough-finished, heather mixture, but would small crocheted rugs be suitable to use with it?

Would a bronze or brass hood be suitable over the Jersey stone fireplace? I think that the opening is really too high for a room 16 x 21 ft., and have an idea that a hood would help.

Mrs. John H. Fisher

Millville, N. J.

Dear Madam:

Textone makes a splendid wall covering and should be very attractive with your dark wood and beamed ceiling. It is difficult to refinish your furniture yourself. I would advise your calling in a cabinet maker who is accustomed to doing this kind of work. However, you could recover the cushions if you take a pattern from the old covering and, after tacking the cover securely, finish it with a small braid or galoon, put on with invisible brads. It is not necessary to use leather for these covers. I think a dark corduroy would be perfectly consistent, or a plain material. I feel that you would not like the effect of figured tapestry.

Your room would be lovely in tones of tan, orange, henna and brown. If your walls are tan or gold color, your silk draperies might be henna, with light gold glass curtains. The lamp shades should combine the gold, orange, and tan, with accents of dark brown, and your cushions, table runners, etc., should repeat these colors. The upholstery on your chairs might be the dark brown corduroy and the rug the combination of browns and green that you mentioned. I think you would not like the handmade rugs over it. You could use a few small orientals over the plain rug, but be careful not to bring in the rose color that is in so many oriental patterns. Green, blue and gold would be better. You should also have a little green in the room, perhaps growing Ferns, or a green cushion or so.

The bronze hood would be lovely over the fireplace; brass might be too striking as it is highly polished. However, though your fireplace is large so is your room, and I feel that good-sized andirons, attractive in design, of brass or bronze, should fill it sufficiently, especially if you keep logs in it ready to light. A fireplace usually adds greatly to the livableness of a room and I doubt if it needs concealing, unless the design of the opening is not good.

A. Louise Fillebrown

New York City

The new-old Polyanthus

To the Editors:

I am almost sure that if asked to mention a flower of early spring that is coming forward pretty fast, but which until lately has somehow attracted less attention in this section than a good many others, I might name the old—and lately the new—Polyanthus, the Primula polyantha of the botanists. I have known the plant a very long time, but only as an occasional specimen hardly worth cultivating anywhere. Such plants, long known to the cultivator, but often remaining obscure and neglected in the garden of a few old fanciers, might always have remained little known had they not been taken up by the experts. Such at least has been my experience. Unlike most flowers they are about as easily transplanted when in full bloom as at any other time, so that the purchaser knows just what he is getting. He is thus enabled to reject the many poor plants offered.

We have in a short time, without extra effort, collected about fifteen varieties and think that we have just begun. The search for new plants is a great source of pleasure. No matter how well someone else may happen to know the plant in quest it is a veritable discovery to the individual every time he finds a new one.

In fact the old botanist is pretty nearly lost in the effort to keep varieties distinct any longer. The words "cultigen" and "cultivar," now used in this connection, still have a somewhat raw and recent sound and are not to be found in the older dictionaries. Bailey gives the Primula polyantha as "probably hybrid of P. veris, P. elatior and P. vulgaris," not being too sure of the origin except from general appearance. Some well-known flowers have been so developed till it is impossible to give them a distinctive name.

The Polyanthus is of especial value because of its long period of flowering. There are those with short flower stems, much after the style of the Moss Phlox, that are fairly out of blossom before the later and taller sorts are fully in bloom, so that the entire blossoming period is something like a month and possibly even longer.

We have found the Polyanthus responding quickly to rich soil and good care. It has no enemies with us except the slugs that will sometimes attack the leaves after flowering, but they can easily be driven off with poisonous applications. As to colors we easily find variations of red, but have yet to see a pure white or yellow, or even red.—John W. Chamberlin, *Buffalo, N. Y.*

Help for the handy woman

Dear Editor:

The list of "small repairs needed about the house" had been reposing peacefully for more than a week on the "handy man's" desk. It would only be a question of time before it found a resting place in the scrap-basket, where many before it had landed. The answer to this had always been to engage someone to come in and do the work at no little expense.

One day, by accident, a can of material in the shape of pliable wood came to my door. Now my fifteen-year-old son or I can make many necessary repairs at small cost, and this little note is written in the hope some suffering sister may benefit by my discovery.

This "magic pulp" is a wood compound of the consistency of thick paste, which hardens upon exposure to air. It has all the characteristics of wood, except grain, and can be worked with ordinary wood-working tools. Besides readily adhering to metal or wood, it is not affected by moisture or climate. Nails, tacks or screws may be used, and in its plastic state it may be moulded into any conceivable form.

A corner had been knocked off the bookcase and the new find came to the rescue. Unsightly nailholes were filled in a dresser which was to be enameled. Toys were mended; my toaster plug repaired (this material is a non-conductor); and, last but not least, I made vases and bowls for holding flowers by using oil paints to color the material while soft, and blended them with my fingers. This, of course, was used over old jars or glass shapes.

The foundation of wood, metal or other materials must be clean and dry; if slightly roughened it will give best results. Thick sections are best built up of thin layers, drying between each application. Directions come with each can, and are very easy to follow.—Ruth E. Shaw, *Kansas City, Mo.*

A Brocade of the Twentieth Century adapted from Elizabethan Embroidery Motifs

HE design of the brocade shown here is an adaptation of the flower theme on an d Elizabethan tunic. Tulips, jonquils, rnations, peach blossoms, and the English se are worked in their natural colors. And, viding the fabric into panels, wide bands of sel thread frame the various flower motifs.

In Elizabethan times all manner of fabrics re embellished with elaborate embroidery signs, skilfully worked in colored silks d rich with gold and silver.

Many of these rare old pieces are now in e Victoria and Albert Museum at South nsington. To one of the finest of these owe the motifs of this brocade.

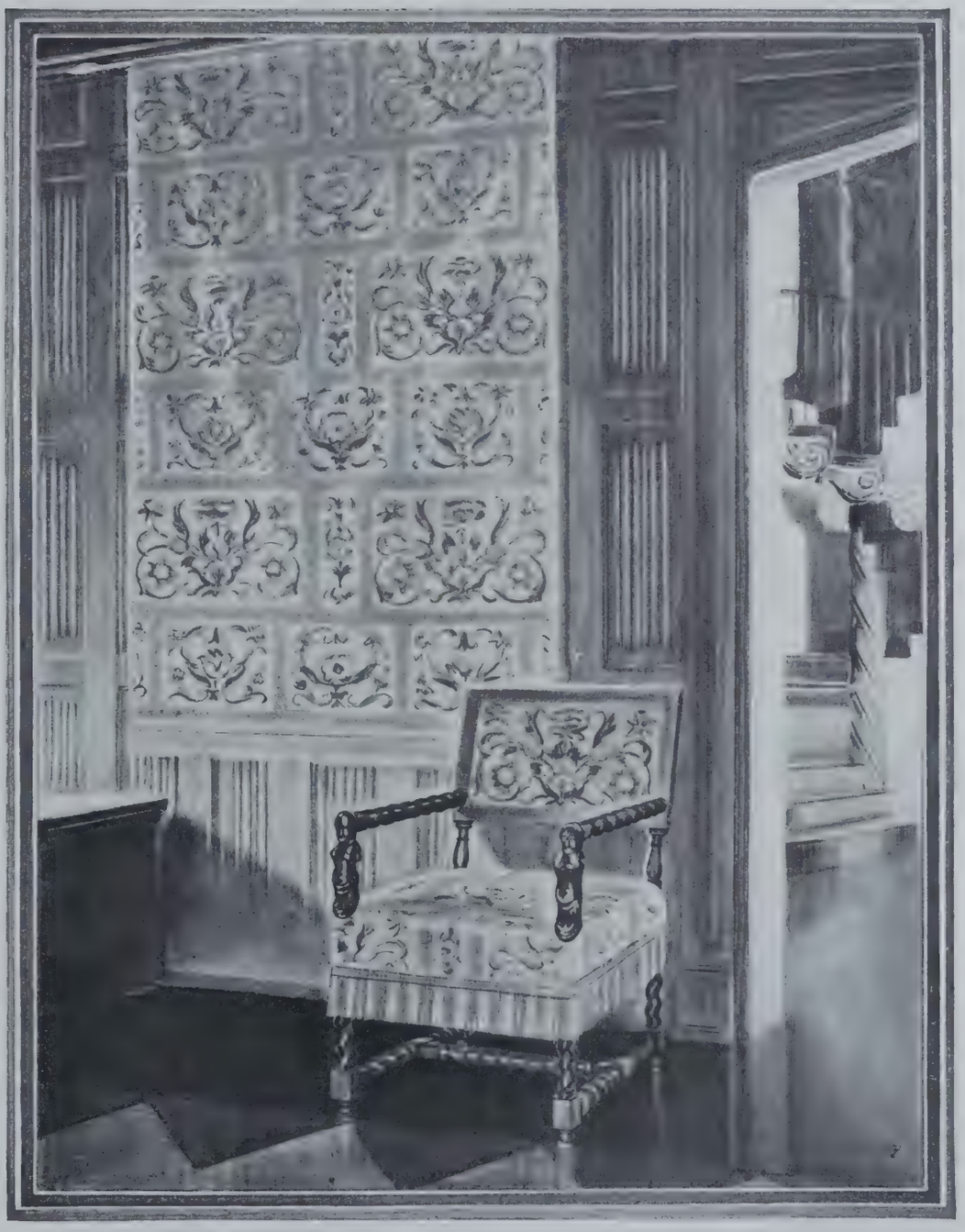
In addition to a wide selection of brocades, ere is in the Schumacher collection a alth of brocatelles, tapestries, damasks, lvets, taffetas, satins, hand-blocked linens, intzes, and toiles de Jouy, appropriate for ery decorative use.

These Schumacher fabrics may be seen arrangement with your decorator, up- lsterer, or the decorating service of your partment store. Samples specially selected fit your decorative requirements can be omptly secured by them.

"Your Home and the Interior Decorator"

w you can, without additional expense, ve the professional services of an interior corator is explained in our free booklet, our Home and the Interior Decorator."

Richly illustrated in full color, it will be t to you upon request without charge. rite to F. Schumacher & Co., Dept. D-4, West 40th Street, New York. Importers, nufacturers and Distributors to the trade ly, of Decorative Drapery and Upholstery brics. Offices also in Boston, Chicago, iladelphia, Los Angeles and Paris.



The brocade used in this wall banner and on the chair is an authentic adaptation by Schumacher of old Elizabethan embroidery motifs.

F-SCHUMACHER & CO.

YOUR GARDEN *in the month of* APRIL

DIRECTIONS FOR USING THIS GUIDE

AS TO TIME AND PLACE: In gardening a date can only be approximated. Generally the latitude of forty degrees at sea level and a normal season is taken as standard. Roughly, the season advances or recedes fifteen miles a day, thus Albany would be about ten days later than New York (which is latitude 42). The latitude of Philadelphia is a week earlier. Also allow four days for each degree of latitude, for each five degrees of longitude, and for each 400 feet of altitude. Latitude 4 approximates a line through Philadelphia, Pa.; Columbus, Ohio; Richmond Ind.; Quincy, Ill.; Denver, Co

The Northeastern section

by T. A. WESTON

April is the month when the gardening fever really grips one; at the moment of writing a blizzard is raging with a temperature near zero, but since our editor has to work ahead of time, he expects me to do the same, and at least suggest what my fellow gardeners may do in April, assuming they feel like it. Provided the sun is shining, anyone possessing a garden certainly will feel the urge and the poor unfortunates who, like myself, have only evenings and week-ends, will be sighing for longer days and particularly daylight-saving time.

April is the time for so many things that one is almost at a loss to know what to do first. Among the insistent things are: (1) sorting over the seed packets; (2) getting the frame in action; (3) clearing off the protecting litter from the borders; (4) forking over surface of all ground planted to permanent subjects; (5) pruning of the Roses; (6) cleaning up the rockery; (7) planting the first batch of Gladiolus; (8) and many other jobs.

One has to act according to the weather, and usually it is not possible to do anything during the first week or two, beyond clearing up the debris of the winter. It is, however, well to inspect the Dahlia and other roots that have been stored in the cellar. Tuberous Begonias will benefit by being laid in a box of peat-moss and placed in a warm position. Kept thoroughly moist, they will soon sprout and be ready for potting up so that they can go into a frame in May. Dahlias, too, are better if laid out in boxes and lightly moistened.

Cannas are more sensitive and, assuming the roots have kept sound, it is not wise to box up and moisten unless a warm, light position can be given them. Cannas require considerable heat as well as moisture to start them early and if such cannot be provided it is better to keep them dormant until May.

Probably by the end of the first week it will be possible to do some digging; if the frost is out of the ground the hotbed pit can be made and everything got in readiness for seed sowing. If no hotbed is possible, beds for coldframes can be prepared and the frames installed so that the ground can warm up. As frosts at night can be expected, it is a wise plan to cover the frames at night and so keep in what warmth is generated during the day. The early mornings may be a trifle frosty but they are grand for digging, and I personally figure on doing much in this direction; indeed I strive to complete all forking over of the fruit borders, and the rose beds after the bushes have been pruned, as well as digging enough ground for several rows of Peas and Onions before April is out. Peas and Onions require to be sown as early as possible and I might add that it is advisable to rely upon several varieties of Peas that naturally mature at different dates rather than try to control the cropping by sowing at different dates.

Peas sown late in this section rarely have a chance to root well before hot weather arrives. For the same reason, it is advisable to sow Sweet-peas as early in April as possible. Some varieties have

abnormally hard seeds and to encourage quick germination all the dark skinned seeds should be chipped with a knife. The seed should be sown where the plants are to flower unless one has frame space that will permit sowing in pots.

As intimated, Roses should be pruned this month and in these parts (northern New Jersey) about the 15th is an excellent date, as by the time the growths push forth serious frosts will scarcely eventuate. I am an advocate of severe pruning of all Bush Roses, and unless I am mistaken the past winter will compel the slaughter of all HT's to near the ground line. Many people, like me, were unable to earth up their Roses because hard freezing set in so suddenly in mid-December. This probably means that all wood above ground is frozen and that to find live pith we shall have to cut practically to ground all the semi-tender varieties. It is useless to follow the accepted rule of pruning to three or four eyes if the pith shows brown; such wood will produce weak shoots and poor

Continued on page 178

The Pacific Coast

by ELIZABETH URQUHART

Continue to set out seedlings of hardy perennials already sown in boxes, such as Campanulas, Columbines, Pentstemons and Phlox, and make late sowings of annuals, protecting all young plants from wind and sun. The young Pansy plant should be set out in rich soil, in a sunny or half shady place, according to location and given water plentifully and regularly, taking care to remove all faded blossoms before seed formation, except when certain colors or types are wanted for propagation.

Gladiolus, Tigridias, Dahlias and Begonias may be planted now, as well as Fuchsias, Zinnias, Heliotropes and Lobelias; and Chrysanthemum cuttings from last year's plants should be started now in sand. Dahlias may be started from seed, from tubers, or from cuttings taken from the tubers and started in sand. The last two methods of propagation will insure exact reproduction, but in the case of seeds, there will be a great deal of variation and, sometimes reversion to a more primitive type in color and form.

The tubers may be set out now to bloom from May to September, and again in June to bloom from August to November. Plant in a vertical position in rich soil, in the sun if the climate be cool and moist, as on the coast, or in partial shade in interior regions, with the tops near the surface and about three feet apart, making sure that each tuber has at least one shoot, and plant stakes at the same time so as not to injure the tuber later on. The Dahlias may be arranged according to height and color and should be well soaked after planting. Water three times a week, giving manure water once a week during the blooming season.

Continued on page 17

In the South

by ETHEL HUTSON

April, in the lower half of the Gulf States, the territory noted for its Palms and Bananas, is the month when a good gardener should stop to look ahead-and behind. Look ahead in order to plan the year's program in the garden, in order to have a series of blossoms throughout the spring, summer and fall, and behind to see what has been overlooked or left undone since the winter-cold did its work or its damage. March was the month to start the fall garden, but April is not too late for this work; and February was the time to transplant or set out trees and shrubs, but if neglected then, soon

Continued on page 17

The Pondosa Pine

$4000.00

PRIZE QUESTION CONTEST

has started something

Questions coming in from all quarters
We are looking for yours

THIS unique contest was announced last month in this publication. If you missed it then, this is to tell you that you still have time to try for the substantial cash prizes. Here are the facts:

Lumber is one of the most important materials that goes into a home. On it depends long life and staunchness—beauty of trim and finish—the lasting trueness of doors and windows—the results of paint and varnish—a hundred and one things that make for pride and satisfaction.

One of the very choicest woods for building purposes that grows in America is Pondosa Pine. If you were going to let a contract for a new home tomorrow, would you specify Pondosa? If so, why? Where should it be used and why?

To encourage you to know all about Pondosa Pine we are offering $4000 in cash prizes for the best sets of questions regarding its use.

If you are building a home—if you are planning to build soon—if you hope to build your own home some day—you are fully qualified to enter and win one of the prizes.

Architects, contractors and lumber dealers should also know all about Pondosa. Its advantages over other materials for certain purposes. What it means in building economy. Why it appeals to careful carpenters and the country's foremost manufacturers of doors, window sash and interior and exterior trim.

To include them and make this contest eminently fair, we are dividing it into four classes. One—Home Owners. Two—Architects. Three—Contractors. Four—Lumber Dealers.

24 PRIZES IN ALL
Four $500 *Prizes*

We will pay $500 in cash in each class for the best set of questions sent us about the use of Pondosa Pine in building.

Twenty $100 *Prizes*

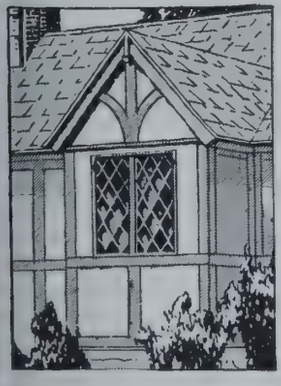
We will also pay $100 in cash to each of the five home owners or prospective owners, $100 to each of the five architects, $100 to each of the five contractors and $100 to each of the five lumber dealers whose sets of questions shall be judged to be the next best.

One month of this contest is gone. Though you still have two months in which to prepare and send in your questions, don't delay another day. You may get all the help you need from any architect, contractor or carpenter. You may send as many sets of questions as you wish, but the number of questions asked will not alone decide the winners. Read the rules and send your questions to Contest Editor, Dept. 12, Western Pine Manufacturers Association of Portland, Oregon.

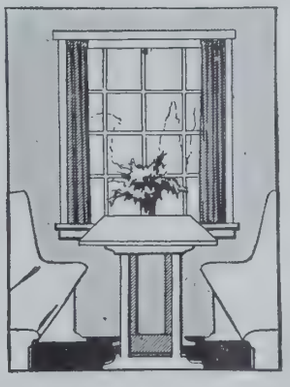
CONTEST RULES

1. Contest opens March 1, 1927. Closes May 31, 1927. Questions must be post-marked not later than May 31, 1927, to be eligible for entrance. The winners will be those who in the opinion of the judges submit the best set of questions. Checks will be sent winners as soon as decisions can be made. Public announcement of their names will be made in September.
2. If you are a home owner or prospective home owner, please print or plainly write your name and address at top of each sheet.
3. If you are an architect, contractor or lumber dealer the questions should be written on your business stationery.
4. Any firm or any or all of the individuals in an architect's, contractor's or dealer's office may compete.
5. If in the opinion of the judges two or more contestants are tied for any of the prizes, the full amount of that prize will be given to each.
6. The judges will be selected by the Western Pine Manufacturers Association. Their decisions shall be final.
7. Do not write for information about this contest. All the information is contained on this page.

Wouldn't you like to know how the decorative effectiveness of interior woodwork is assured and maintained by Pondosa Pine?



If you are building an English half-timbered home, don't you want to know where and why Pondosa Pine can help you?



In breakfast nooks and other built-in features it is imperative that you use such lumber as Pondosa Pine. Do you know why?

When you stop to think of some of the weathered exterior woodwork you've seen, many questions about Pondosa Pine suggest themselves.

Pondosa Pine

The Pick o'the Pines

Your Garden in the Northeastern section

Continued from page 176

flowers. The main idea is to get strong shoots and such can only come from the basal eyes.

Now too is the time to plant Roses whether the bushes have been heeled in outdoors, stored in sheds, or carried over winter in pots in cold-frames do not hesitate to cut back hard. The average nurseryman does not fully prune the Roses he sells because most people would howl, but the planter should harden his heart and cut back severely and plant deeply: that is, cover the point of budding some two inches, if field budded Roses are handled—and they are the only ones worth while if one wants a show the first season.

Fruit trees, flowering shrubs and evergreens of all kinds should also be planted just as soon as the weather will permit and on no account neglect working the soil firm. Put on your number 10 boots and tread well. The same is particularly desirable for Strawberries for these are hopeless on loose ground.

Now, too, is the time to get to the Asparagus bed if one plans to make such. Well dug and thoroughly manured ground is necessary and if the soil is at all heavy, form raised beds by laying the roots on the surface and covering with soil taken from the paths between the beds. Asparagus is hopeless if the soil is at all waterlogged, although it loves plenty of moisture while growing.

If the season is normal, all the Tulips will be through the ground by the end of the third week and if in beds it is a good plan to lightly hoe among them before the foliage gets too large. Every care should be taken to avoid damage to the foliage as Tulips are very susceptible to disease. Watch, too, that aphids do not molest them; if these pests appear, blow nicotine powder over the beds.

About this time Tulipa kaufmaniana will be blooming, a real herald of spring, along with the Crocuses and Snowdrops. Violets in the frames should also be blooming and should have plenty of air. The nursery frame if it contains pots and boxes of seedlings of last year's sowing should not be neglected; the slat shades should be in use, and every precaution taken to prevent the drying out of the pots, especially those containing seeds that are germinating. Many Alpines and also the various Primroses germinate in the early spring if sown the previous year.

The latter part of the month, if the weather is good, one can safely plant out the various hardy perennials, whether newly purchased or carried over in beds or frames. Make everything firm. At this time, too, one can fork over the perennial borders without fear of doing damage, as most of the growths will be visible.

If a new lawn or grass patch is one of the have-to-be's this season, endeavor to get the ground ready so that the seed can be sown about the end of the month. Remember that good grass can only be grown on ground that has been well dug. If you have to hire a man to do the job watch out that he doesn't merely scratch over the surface. Insist on having the work done with a spade, not a shovel.

Around this time it is safe to sow annuals and other flower seeds. Most annuals will transplant, so it is better to sow in beds, and for preference give temporary frame protection against a rainstorm. Perennials always should be sown in frames, and for preference, in boxes or pots, because some of them are very slow in growth. Never sow several kinds of perennial seeds in one box because of their erratic germination. For pots and boxes use special soil containing lots of sand and a little peat o leaf mold, and don't forget the drain age for some items may have to remai in the pots two or three years.

Sowings of most green vegetables ca be made at this time also, including a the members of the Cabbage tribe an Lettuces. The latter are not a grea success in these parts unless one ha good rich soil and sows fairly early. I is a good plan to sow a pinch of seed i a frame and transplant later. Cauli flowers almost demand early sowin in a warm frame, and if such is not avail able buy some plants. Tomato seed, i one has a hotbed, can be sown earl in the month; or it can be raised in warm room and transferred to a wel protected frame late in the month The lack of a frame necessitates th purchase of plants late in May.

Late in April is soon enough to so seeds of Carrots, Beets, Parsnips, Pars ley and the like, for the soil is rarel warm enough to help these if sow early. A good dose of hen or stable man ure around Rhubarb will stimulat growth and as early stalks are appre ciated cover some clumps with boxe or piles of litter held in place wit sticks.

Your Garden on the Pacific Coast

Continued from page 176

All shrubs that have been recently planted should be well soaked and cultivated afterwards, to form a dry mulch and prevent evaporation.

This is a favorable month for looking over the water garden and planting or replanting the Nymphaea, Lotus and other water plants, before new growth commences. They may be planted in baskets of wicker or laths, filled with rich loam and sunk under the water, or on mounds of rich soil, built up under the water with a retaining wall of large stones and the plants set out on them. Umbrella plants, Callas, Japanese Iris, Bamboos and Papyrus may be planted in the shallow water on the edge or banks of the pool or water garden.

Cuttings may be made now of Sedums, Mesembryanthemum, Cactus, Aloes, Echeverias and Crassulas. Cactus requires a well-drained sandy soil, a sunny location and not too much water. In making cuttings of Cactus and Aloes they should be allowed to dry out for several days before planting them in sand; when well rooted they may be set out in permanent places.

Weed the lawn constantly, cut it frequently, fertilize and keep it well watered in the absence of rain. Keep the trees and shrubs set out earlier in the year, well watered by soaking and cultivating afterwards. Mulch them with old manure, and spray them with water on dry days late in the afternoon, to encourage fresh growth and bud formation.

It is a favorable time for dividing Callas, Agapanthus (African Lilies), Caladiums, Cannas, and Phlox. If the Roses have too many blooming shoots, remove them, keeping only the most vigorous, and also disbud, so that the remaining blossoms will be fine and large. Also keep the beds well cultivated. Carnations too will be all the better for the removal of side blooms.

Fuchsias, Geraniums and Heliotrope should now be set out where they ar to bloom, as this is the last month fo starting summer and autumn bloomin perennials.

Above all, protect the garden plant against pests of all kinds and fight ther with every known weapon. For gree fly on the leaves of the Roses, spra with a mixture of tobacco water an whale-oil soap in the evening, hosin off the plants the next day and for rose leaf roller use the same spray. Repea if necessary. Examine the plants cor stantly and kill all visible grubs. Fo mildew sprinkle with sulphur early i the morning.

Your Garden in the South

Continued from page 176

things may still be moved, or quick-growing summer plants like the annual Hibiscus, Hollyhocks, Sunflowers, Cosmos, Ricinus (Castor Bean), Rainbow Corn, Datura (Angel's Trumpet), may be planted to fill up the gap temporarily and next winter the permanent shrubs can be put in.

Such vines as Antigonon leptopus (Queen's Necklace), pink; Clematis paniculata (Japanese Clematis), white; Ipomoea leari (Heavenly Blue Morning Glories), blue, can be planted now for summer and fall blooming. For delicate tracery on trellis or porch use Asparagus plumosus. And for background work, where garage walls or old fences are to be hidden, use Smilax, the native Greenbriar. To cover rockeries, or sloping banks and terraces, use the Weeping Lantana. This is also good for porch boxes, as is the blue Plumbago. There are many beautiful annual climbers which can be sown this month: Thunbergia, Maurandya, Tall Nasturtium, Balloon Vine, Balsam or Love Apple, all the Morning Glories, Convolvulus and Ipomoea (which include the Mexican Morning Glory, the Cypress Vine, and the Cardinal Climber), the Jack or Hyacinth Bean, Ornamental Gourds, Japanese Varigated Hop, Moonvine, and many others.

A background may be formed by tall shrubs or annuals and those which may be planted this month include the following: Roses (if pot grown), Sweet Olive, Althea, Confederate Rose or Tree Cotton, Hibiscus, Salt Cedar (Tamarisk), Lantanas of all colors, Buddleia; and for a damp spot, Bananas, Elephant Ears, Cannas, Caladiums, Butterfly-lily, and the native Iris, which likes its feet wet.

Behind the rockery, or in the dry portion of the yard, plant the decorative, tropical plants like Bamboo, Agave or Century Plant, Ornamental Grasses, especially the Vetiver used so much in this section to keep moths out of clothing, the Yuccas—Spanish Bayonet and Bear Grass. Annuals that can be used for quick growth in such places are: Castor-bean, Japanese Rice Paper Plant, Sunflower, Golden Glow, Cosmos, Hollyhock and others.

For small bush plants there are: Euphorbia, red and white, Butterfly Weed (Asclepias), Petunia, Gaillardia, annual Vinca, Balsam, Zinna, Ageratum, Nicotiana (Flowering Tobacco), Centaurea, Salvia, Impatiens, Lobelia, Four-o'Clocks, Cleome (Spider Plant).

To get a good effect in small beds use Portulaca, Verbena, Torenia, Lobelia, Sweet Alyssum, Sweet William, Cineraria (Dusty-Miller), Phlox, and Bedding Begonias.

In planning for the fall garden such showy plants as Strawflowers (Helichrysum), Globe Amaranth (Gomphrena), Acroclinium, and other Everlasting Flowers should be used. The Amaranthus tricolor splendens (Joseph's-Coat), or any of the Celosias (Cockscomb, Chinese Woolflower, and Red Plume) will make a handsome showing when combined with Coleus, Acalypha, and other foliage plants. Kochia is another good foliage plant for summer and fall.

Plant Gladiolus and Tuberoses no for summer blooming and set ou Chrysanthemums for fall flowers. The should have very rich stable manur and plenty of water, and the plant should not be too close together; allo a foot or more for each.

Spraying should be done now to kee down the mildew that comes with warm weather and frequent rains, and insec ticides used to keep plants clean. Th U. S. Entomological Bureau has pu out a formula for ant poison whic should be used freely now to keep an down, which will help to keep off aphi especially where there are Fig trees.

For the Vegetable garden all th tender plants may now go in with safet Melons, Okra, Squash, Cucumber Bush and Pole Beans. Sweet Corn Beets, Carrots, Radishes, Swiss Char Lettuce, Mustard, Endive, Parsley Cress, Roquette, and Chervil can all b planted this month. Plant Sweet Potat slips, dig Irish Potatoes planted earl sow Cashaw and field Pumpkins, an put in Jerusalem Artichokes.

Do old floors *stop* your plans *for* prettier rooms?

by JOHN N. FARMER
Interior Decorator

A modern dining-room setting with a foundation of Armstrong's Marble Inlaid Linoleum, No. 76

NTER any room. What is the largest single expanse you see? The floor, of course. Yet floors are perhaps the last thing ost people think of when they plan home decoration.

I redecorated a house in the lower Fifth Avenue section of New ork that ably illustrates how floors can make or mar a room. I was told that previous efforts to make that home attractive had ly partly met with success. No wonder! The floors proclaimed racked and foot-worn old age. They were drab, uninteresting. At no great expense these rooms were literally transformed by e linoleum floors you see in the photographs. Here was color, xture, luster—a fitting foundation for fine rnishings, for a pleasing interior effect.

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ese floors of Armstrong's Linoleum re laid right over the old floors—cement- down over a lining of builders' deaden- felt. The job was a quick one—seven oms in three days—with t little bother and upset. ter three years of con- nt use, these floors look bright and new as the y they were laid. Quiet d comfortable to walk , they have delighted the ner. She also tells me it they are the easiest of floors to keep clean.

* * *

lp for any type of room

e Jaspé and Marble In- d Linoleum which Mr. mer chose are but two of many attractive floor designs now offered in Armstrong's Linoleum. The new Embossed Handcraft Tile Inlaids alone are worth a visit to your local department, furniture, or linoleum store. There you will also see striking marbleized effects, block patterns in contrasting tones, and correctly colored printed patterns as well.

Expert help in selecting the correct floor patterns for your home will be gladly given you by Hazel Dell Brown, in charge of our Bureau of Interior Decoration. Her suggestions for floors, wall colors, and draperies are practical and easily carried out. To get this service, free of charge, just write for—

Another room designed by Mr. Farmer. The floor is brown Jaspé Linoleum No. 17.

A book you should have

In "The Attractive Home—How to Plan Its Decoration," Mrs. Brown explains her free decorating service, and presents a "Decorator's Data Sheet" which makes it easy to describe the rooms you want to do over. This new, illustrated book for home-planners will be sent on receipt of 10c to cover mailing costs (20c in Canada). Address Armstrong Cork Company, Linoleum Division, 2643 Charlotte Street, Lancaster, Pennsylvania.

Look for the CIRCLE A *trade-mark on the burlap back*

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The romance of woods

Continued from page 163

Solomon's time, of the Pharaohs and among the treasures of Caesar, for the walnut tree is older than humanity and its use as a cabinet wood goes back to the beginning of furniture. This was the Persian Walnut dedicated to Diana by the Greeks and so prized by the Romans that when they invaded England they planted this tree there both for its wood and its fruit—the "English walnuts" of commerce. This wood grows in most of the European countries being known by the name of the region producing it as English, French, or Italian walnut.

It is this same tree which, when grown in lower Russia, becomes the familiar Circassian walnut of our beds and tables. And here again the kinship of trees with man's peculiarities is evidenced for these trees grown in different parts of the world reflect like man their native soil and sun in their characteristic growth, the notable figures of the Circassian walnut being in marked contrast to that grown in England. Quite different is American walnut, the familiar black walnut of our homes and furniture.

As we look back over the story of the home and see Europe emerging from the Dark Ages under the Renaissance, we realize that as the new interest in furnishings spread from Italy to Spain, then to France, the Netherlands and England walnut furniture went with it. We find in the collected treasures of the world, doors carved of walnut in France in the 15th century, also tables and cabinets of the 16th. From England we see high walnut wainscot chairs and armchairs and beautifully carved chairs with openwork backs in the style of William and Mary whose reign was known as "the Walnut Age." Then came the furniture of Chippendale, Hepplewhite, the Adam brothers and Sheraton, all workers with walnut. Chippendale began his career as a maker of walnut furniture, furniture that was to cross the seas to the new land of America to be copied in the native walnut that has ever been such an aristocrat of the woods for furniture or panels, for floors or ceilings.

There are many reasons for the continued favor shown American Walnut, reasons easily found in this brief summation of its qualities:—its war, minviting brown color *grown in the wood itself*, its soft, neutral tone that never clashes with any kind of fabric or color scheme; its endless variety of figures. Walnut wears well, age but adding to its luster; it is famous for its durability; it resists decay and insects, it is highly resistant to changes of temperature, so that dresser and cabinet drawers made of it do not easily stick, nor do doors warp and swell. It works well under the craftsman's tool, readily expressing his art and design. If walnut furniture lost its popularity a decade ago, this was no fault of the wood but of the hideous carving and scrolling into which this medium was distorted. Walnut has not "come back" as is so often stated. It never *went* in the minds of the discerning, who have always valued it for its inherent beauty which they recognized in spite of the ornate decorations piled upon it in the name of art.

So great is the demand for American walnut furniture, floors, panels, and trim, that it is well for the prospective buyer to know what constitutes real walnut and by what terms he may be misled.

"1. SOLID WALNUT THROUGHOUT—A piece of furniture made entirely of walnut lumber inside and out and does not admit the use of veneers or of any other kind of wood.

"2. SOLID WALNUT EXTERIOR—Furniture in which all the exposed parts are of solid walnut lumber. Veneers or other woods may be used for unexposed parts and interiors.

"3. WALNUT THROUGHOUT—Furniture made entirely of walnut either of solid lumber or plywood panels. (Plywood is composed of an odd number of veneers glued together in such a way that the grain of one layer is at right angles to the next, thus making for great stiffness)

"4. WALNUT EXTERIOR—Furniture in which all of the exposed parts are either of solid walnut or of walnut plywood panels. The unexposed parts and interior may be of other suitable wood.

"The following kinds of furniture cannot truthfully be sold as American Walnut:—'Combination walnut', for such furniture only the face panels larger surfaces are of walnut, the en frame construction being of some ot kind of wood. Neither can 'Wal Finish' be sold as walnut. This is fu ture made entirely of some other wo face panels and surfaces, but finis in walnut brown. The word 'waln should not be used with it in any wa

The word "veneer" is sometimes n leading to the mind of the layman. T art of veneering is as old as the mak of furniture itself and if it has ever fal into ill repute it is because the art gluing was not understood. To-day, t objection has been overcome and vene ing is at last understood not as a me of economy but as a way of using most beautifully marked or figu pieces of the wood with a much m decorative effect. Every buyer of wal furniture should carefully examine it be sure that this veneer has been u with solid walnut as a basis.

This is the first of a series on tr and the part they have played in ho building and home making through ages. We have started with walnut, c rying the story on with oak in the Ju issue. In rapid succession will follow romance of mahogany, maple, birch, pine and cypress—a complete chron of what wood has contributed to comfort, happiness, and convenience mankind.

Getting Gladiolus flowers on time

Continued from page 166

The length of the blooming season of one variety from one planting being about ten days, it is both convenient and sensible to group the varieties into classes covering ten day periods of bloom. By this method most of the garden sorts can be placed in one of five classes, which we may designate as: I, Early; II, Second Early; III, Midseason; IV, Late Midseason; and V, Late. Some of the latest ones are more than twenty days later than the Midseason class, and might be called Very Late. But these are few in number and are not of enough importance to be given a separate grouping.

CLASS I—Early

WHITE: *Early Snowflake*, sometimes tinted palest pink; *Joerg's White Prim*, clear white with typical hooded bloom; *Marie Kunderd*, ruffled.

CREAM: *La Couronne*, with bright red blotch.

YELLOW: *Gold Eagle*, medium sized, deep yellow, ruffled; *Roanoke* and *Souvenir*, yellow prims.

SALMON PRIM: *Eda.*

PINK: *Dorothy McKibbin*, ruffled; *Early Pink*; *Elizabeth Tabor*, pale pink with red blotches; *Frilled Pink; Maiden's Blush*, pale pink Prim; *Myrtle; Prince of Wales*, salmon-pink; *Pink Beauty*, probably earliest of the well-known sorts; *Halley*, generally recognized standard of earliness; *Queen Wilhelmina;* 1910 *Rose; Rose Pearl* and *Wilbrink*, lighter colored sports from Halley.

RED: *Gaiety* and *Mystic*, both with speckled white throats and very similar; *Reine Victoria*, a Prim; and *Rubini*, large orange-red.

LAVENDER; *Sweet Lavender*, palest lavender-pink with large reddish purple blotches; and *Magic*, a small dark-blotched Lemoinei.

PURPLE PRIM: *Chicadee.*

CLASS II—Early Second

WHITE: *Albania*, a fine commercially valuable sort; *Avalon*, intensely ruffled, flaked rose; *Elora*, blotched red on creamy throat; *Cinderella*, white Prim; *Helen Franklin*, flaked pink, ruffled; *Joerg's White*, one of the showiest whites; *Lilywhite; L'Immaculée*, with many wide open flowers on a slender flower stalk; *Ruffolace*, ruffled and notched; and *Vaughan's White*, a tall grower and one of the best.

CREAM: *Anthony B. Kundera*, ruffled; *Butterfly*, creamy buff ruffled Prim; *Lily Lehman*, one of the older varieties, with handsome flowers, but badly arranged on the stalk; *Mary Pickford*, both flower and stalk creamy white; and *Obelisque*

YELLOW: *Anne Thompson*, with slender, many-flowered stalks; *Dawson*, deep yellow Prim, with several blooms open at once; *Gold*, one of the best yellows for general use; *Gold Drop*, pale colored, with red throat lines; *Yellow Treasure*, deep yellow Prim of pretty form, fair size and short stature.

ORANGE AND SALMON: *Alice Tiplady*, large salmon-pink Primulinus Grandiflorus; *Antares*, tall orange yellow Prim; *Capella*, another orange Prim; *D. J. Whitney*, salmon flesh; *Early Sunrise*, large and showy salmon pink, streaked darker; *Giant Nymph*, large and tall salmon pink Primulinus Grandiflorus; *Jack London*, salmon pink, flaked darker; *Marietta*, tall and showy dark-blotched salmon; *Ming Toy*, ruffled salmon-buff prim; *Salmon Beauty* and *Topaz*, both good salmon Prims.

PINK: *Century*, light lavender tinted pink; *E. J. Shaylor*, large, ruffled light rose; *Le Marechal Foch*, pale flesh, like America; *Pearl*, a very clear, bright pink; *Rose Glory*, ruffled; *Tyco Zang*, large and showy, with creamy throat.

RED: *Alma Gluck*, orange scarlet Prim; *Attraction; Joe Coleman; Empress of India, Faust* and *Goliath*, all three old and good dark reds; *Firefly*, pretty little scarlet Prim; *Ida Van*, medium sized light red; *Pride of Hillegrom*, wide open, glistening scarlet.

LAVENDER AND VIOLET: *Adelina Patti; Blue Jay*, violet with yellow throat and purple blotches; *Byron L. Smith*, clear lavender-pink with pale yellow throat; Catherina, grayish lavender; *Kirchoff's Violet*, violet blue with darker throat; *Violet Glory*, ruffled; *Maud Fay*, large flowered pale lavender; *Opalescent; Rev. Ewbank.*

PURPLE: *Battle Creek;* and *Scarsdale*, mauve, sometimes flaked darker.

CLASS III—Midseason.

WHITE: *Bertrex*, purple feathered throat; *Carmen Sylva*, one of the sturdiest whites; *Chalice Flower; Dr. Elkins*, with large violet purple blotches; *Glory of Holland*, flaked pink; *La Beauty* and *Mrs. Kristian Prestgard*, both large and handsome whites; *Tiffany*, Prim with wavy petals; *White Glory*, ruffled, with violet feather in throat.

CREAM: *Fern Kyle*, a ruffled prize winner; *Kunderdi Glory*, ruffled; *Loviness*, pink tinted; *Maine*, nearly white; Niagara, flaked pink, large; *Sulp Frills*, medium size, strongly ruffle

YELLOW: *Claremont*, long, many p yellow blooms; *English Gold*, Kelwa new deep yellow; *Glory of Nordw Golden Dream*, deep yellow; *Gol Gate*, light colored, with red feather throat, ruffled Prim; *Joerg's Yel Prim*, tall grower; *Mrs. W. E. O stead*, large, golden buff.

ORANGE AND SALMON: *Ethelyn*, orange yellow prim; *Pride of Lancas* ruffled salmon; *Primunella*, saln Prim, ruffled.

PINK: *America*, the old standard p pink; *American Beauty*, showy rose p usually blooms at midseason, but irregular; *Arbutus; Arizona Rose; lene*, rose pink resembling *Peach R Bubbles*, large and showy rosy fle *Chateau Thierry*, rose with red cream throat; *General de Wet*, rose Pr *Jewell*, butterfly Prim; *Mrs. Fr Pendleton*, blotched dark red on li rose pink; *Mrs. J. K. Armsby; M* large Prim; *Peach Rose*, deep rose blo in throat; *Pink Perfection*, curved spi of large, pale flowers; *Rose Mist*, colored Prim, petals edged neutral gr

RED: *Arden*, ruffled Prim; *Crim Glow*, one of the best; *Diana*, slen *Dr. F. E. Bennett*, tall show flow *Dr. R. T. Jackson*, and *Geo. Paul*, b dark reds; *Liebesfeuer*, glowing scar *Mrs. Francis King*, one of the best l reds; *Purple Glory*, large ruffled d red; *Red Emperor, Robt. J. Kuna* and *Scarlet Wonder*, all are large fl ered, the last perhaps the showies

LAVENDER AND VIOLET: *Baron Jo Hulot*, deep violet-purple; *Capt. Bi ton*, lavender with violet blue fea

Continued on page

Photo by Gillies *Architect*—Bowman

ALTHOUGH there is no need of protecting the surface of brick—texture being burned in—many tastes are demanding the permanency of brick with the white surfacing which is seemingly so popular.

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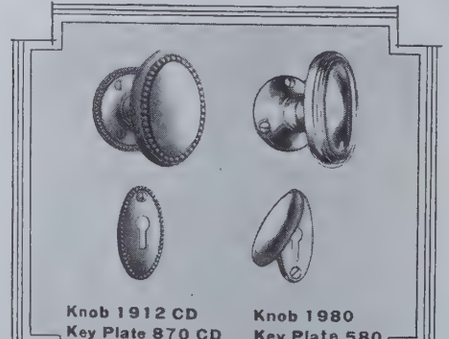


Being your own decorator

Continued from page 142

facing the fireplace, or stand it with one end toward the hearth, it would be directly in line with the hall door, and would also dwarf the room.

Now, for a balanced effect we shall need some sort of a seat on either side of the fireplace, but instead of using at the south end a chair, whose back would partly cut off the view of the fire from the sofa besides making the room look crowded, let us plan for a decorative bench that will serve as a connecting link and make the sofa and its attendant small tables seem an integral part of the fireplace grouping.

At the opposite end of the hearth a big, finely proportioned armchair will make an inviting picture. Taken alone, however, it will not balance the bulkier mass of the sofa. Accordingly, we group other objects about it; a small table and a floor lamp against the outer arm, and back of it some larger piece—say a writing table.

To build the bench up to a height corresponding with that of the chair we may stand back of it a pole screen, a torchere, or a tall and decorative fireset, whichever best harmonizes with the general character of the room. The specific choice of this feature, as well as of ornaments for the mantel and chimney breast may be postponed for the present.

The ends of the room come next. Paired objects always express dignity and it will add to the interest and importance of the northern wall to use like pieces of furniture on either side of the archway. For this purpose we could scarcely make a better choice than two tall and narrow cabinets in either lacquer, enamel, or natural wood finish. Besides being delightfully decorative in themselves, these will afford an opportunity for the effective display of a small collection of old glass, pewter, pottery animals, or miscellaneous or ments which will add color and ind duality to the room.

At the opposite end, a small table be well placed against one arm of sofa, to hold a reading lamp and a books, and a low coffee table in fr will be found both convenient and or mental. To fill the empty corners either side of the group window tall stands of wrought iron offer an in esting possibility. Despite their slen ness, the metal is sturdy enough harmonize with the heavy sofa, nothing adds a more livable and ho like touch than growing plants.

There remains the long wall spac the right of the entrance from the h To remedy the lack of architect symmetry it is obvious that the door must be balanced by somethin approximately equal size and imp tance. This requirement may be v ously met by a highboy, a tall scr arranged behind a chair, or a tabl suitable length built up to the des height with a large picture or mi backed by a length of decorative fab If we choose the last-named there be space at one end for a side chair l enough to move forward on occasio form part of the conversation gr about the hearth. In front, breal the straight wall line and increa the seating capacity of the room, a d comfortable reading chair will b welcome addition.

Now, having thus looked ahead to finished result, we have a definite ide *what* is to be done, and can go back to beginning and decide *how* it is to be d So—the first rule of the interior dec tor is this: Vision the end before start. Make your plan complete, then build it into reality as slowly swiftly as circumstances may decre

Getting Gladiolus flowers on time

Continued from page 180

in throat; *Mary Fennell; Muriel*, lavender, purple throat blotches; *Veilchenblau*, violet,

PURPLE: *Anna Eberius*, rosy purple; *Fairfax* and *Herada*, magenta; *Montezuma; Nebraska*.

SMOKY SHADES: *Desdemone*, smoky old rose, dark blotched; *Prince of India*, flaked and blotched.

CLASS IV—Late Midseason

WHITE: *Defiance; Henry C. Goehl*, pink tinted with red blotches; *Mrs. A. E. Kunderd; Peace*, with dark throat markings; *Snow Glory*, ruffled, with violet throat markings.

CREAM: *Aviatrix*, Primulinus Grandiflorus; *Etendard*, dark blotched throat; *Pride of Goshen*, large, apricot tinted.

YELLOW: *Flora; Golden Glory*, ruffled, blotched red; *Golden Measure*, tall, large and showy; *Miss T. Rose*, pink tinged Prim.

ORANGE AND SALMON: *Afterglow; J. A. Carbone* and *Marshal Foch*, both large and showy; *Dream, Unique*, a lovely clear salmon.

PINK: *Catherine Coleman*, salmon tinted, large; *Charlemagne*, with spotted white throat; *Dorothy Wheeler*, Prim; *Emily Ash*, ruffled; *Evelyn Kirtland*, tall and showy; *General Langlois*, rose, massive; *Giant Myrtle; Gretchen Zang*, pale, dark blotched; *Helen Todd*, tinted and blotched rose; *Jenny L* slender; *Leota; Maurice Fuld*, large flowered; *Mona Lisa*, ruffled; *H. E. Bothin*, dark blotched, ruf *Mrs. Leon Douglas*, giant in both p and flower; *Panama; Pink Wo* large and showy; *Rosy Glow*, *Madison* and *Salbach Prim.*

RED: *Cardinal; Challenger; Cra jack*, dark, with spotted throat; *Im sity; Neoga*, dark; *Princeps*, large brilliant; Sentinel, tall light red.

LAVENDER AND VIOLET: *Bade Florence; Geraldine Farrar*, sho *Grace Kimball; Louise; Mrs. Koni berg; Nymph*, ruffled; *Purple Perfec* clear lavender.

PURPLE: *Jacoba van Beijerin; S eign.*

SMOKY: *Rose Ash.*

CLASS V—Late

WHITE: *Europa; Mrs. F. C. H berger*, ruffled.

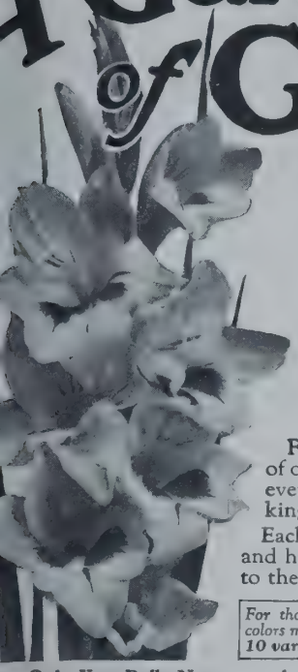
YELLOW: *Mrs. Avis Manning*, P

ORANGE and SALMON: *Orange G* ruffled; *Natalie*, salmon-pink, blotches; *Youell's Favorite*, salmon

PINK: *Freda; Hazel Dawn*, rosy p *Indian Summer*, lavender-pink, late.

RED: *Autumn*, very late; *Burba Scarlet; Favorite*, light red; *War; W. H. Phipps*, showiest pink.

A Garden Full of Gladioli for $2.00



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They bloom from July to frost if you plant a few bulbs each month from April to July.

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Each year we sell thousands of these bulbs and have received numerous testimonials as to their merits.

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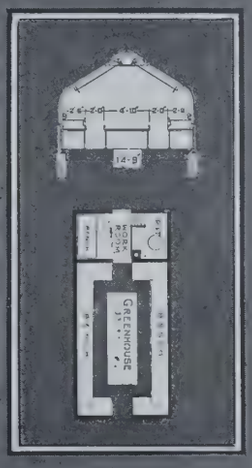

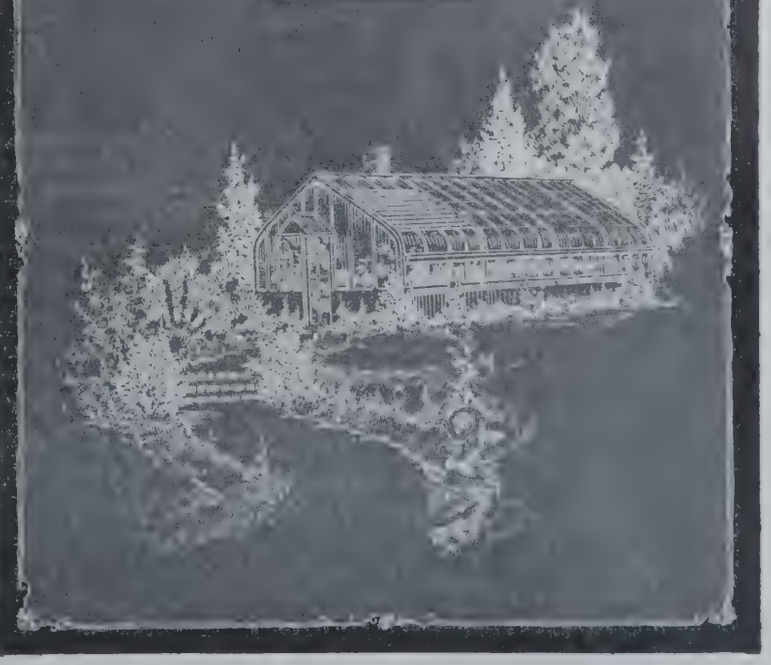

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The gardener's optimistic despondency

Continued from page 159

is often the bane of the gardener's days. If he manages to hold up his head among all the invalids, he may still be driven to frenzy by the mistress of the house. A gardener once confided to me: "You see, sir, the ladies is like chickens: they're always after something *fresh.*" It is too true. They want hothouse flowers to be grown in herbaceous borders. They see flowers at exhibitions, or in other gardens, and covet them. They grow tired of seeing a flower bed planted with Geraniums ("showy blooms") or Begonias. "Can't we have something different here, Grubble? I'm so sick of these things." These things! which he has labored months earlier to produce! "Yes, madame," says Grubble, wounded to death. . . . Mistresses of the house also often develop strange likings and dislikings; and these can with difficulty be endured, although they call for philosophy, bitten lips, clenched earthy fists. But what no gardener in the world can bear is to find a flower, or a marrow, or a plant, which he has been carefully tending and bringing to perfection, suddenly and sportively cut, carried to the kitchen, given away. . . . Poor Grubble! Having survived all the stress of pests and horrors, he is crushed from above. "Like chickens, they are. Never satisfied. . . ." Sometimes I think gardeners are inevitably mysogynists.

They also feel a hopeless animosity against birds. A robin—yes, gardeners love robins. They do not vehemently dislike thrushes or even—for most of the year—starlings. I have known gardeners to listen appreciatively to the lovely, thoughtful song of the blackbird. But when the blackbird gives his single, throaty, fruit-marauding note (it is "chug-chug", or something like that), the faces of gardeners grow hideous with passion. For they know that everything which has not been netted is in danger. A madness seizes them. In the effort to save the five remaining plums which the maggots have spared, they will throw stones, their caps, nay, spades, at the laughing blackbird. He will be momentarily defeated. And it is for something called "sparrers" that gardeners keep their most vehement hatred. These little brown birds, which at times, for want of something worse to do, hop upon the rose beds and rose bushes, eating green fly, do not keep to green fly. They will go for green peas (as will the charming-looking tomtits), and they will go for seeds. I have known one gardener who does not prepare his seed beds, but, after sowing, throws down great clods upon what he has sown. He claims in this way to get better results, because he says: 'If you put down sifted earth, the sparrers knows. They knows there's seeds there. They say, 'Come on, boys: all ready for us!' And they just sets to, and eats 'em up!"

It is a marvel to me that anything in the garden survives at all. I have caught and condemned thousands of slugs; I have walked about with a huge tank upon my shoulders, spraying Roses and Lilies which were swarming with green fly; I have permitted the use of pieces of broken mirror as bird-scares; I have chased dozens of dogs and geese from the garden; I have seen little Asters laid low in a night, and hunted for caterpillar, wireworm, and the like; and as fast as I have seemed to deal with one pest another has taken its place. But I, being only fractionally—as it were—gardener, can relish what remains. I can say: "Well, the apples are a fr this year; but the raspberries and goo berries have cropped well. The Lo in-a-mist may have failed; but Nemesia has been brighter and m charming than ever. The Delphiniu may have been inferior; but the chusa—" And when I pronounce name "Anchusa," my gardener, wh face during the recital has been a stu in lightened gloom, becomes convul with anguish. For, unconsciously, I h touched upon the crowning bitterness the gardener's life, and he will gro "Self-sown, sir. All them what I plaa ed has come to nothing!"

It is too true. All gardeners know it be true. You may sow seeds with greatest care. You may give them be tiful soil, may water them, and t them; and, as the Irish expressiv say, they will "die on you." But if, sowing, you happen to drop a seed u a barren pathway, the seed which ha cunningly leapt from your hand rear itself in monstrous beauty precis in a spot where it is least wanted. Love-in-a-mist may not be flowering their beds; but you ought to see th inside the woodshed! I will go so fa to say that a few months ago the fi Snowdrops and Crocuses were th which were blooming among the Spin and the Cabbages. When you have d your best for a flower, and it fails, have some reason to be aggrieved. when a seed which has been carried the wind, or dropped by a greedy b in the worst possible place for suc seed, has beaten all those upon which much care has been lavished—then deed is the true bitterness of garden revealed. Then does the gardener k despair and miserable laughter. It at such a point that gloom settles; all his work will seem to be so m time-wasting.

However, it will not do to sug that there are no compensations gardening. Bludgeoned by fate, amateur gardener at times prou produces his shrivelled turnips and wizened potatoes. He may snatch s raspberries from the caterpillars some strawberries from the slugs. Apple trees may bear some fruit best Blenheim Orange has seven fr this year), and his plums, although ing, may be rescued from small b who tend to throw stones into the t He may manage two rather bi cucumbers of three or four inches l some roses (and the modern roses s to fall to pieces within twelve hour opening), some Geums, a row of Be and so on.

I suppose all gardeners are by wa being valetudinarians—not upon t own behalf, but upon that of the gar in which they dig and suffer. One ra sees a gardener smile. When two or t gardeners are gathered together, t talk always takes a mortuary turn; t talk of disease and pain and pa medicines, as very old countrywo seem to do. Their heads are sha They are comparing notes about ailments of their gardens, the lessness of antidotes, the immunit past times from the degeneracies of day. Once I heard two gardeners la ing together. They had read a p graph, in a newspaper, in which

Continued on page

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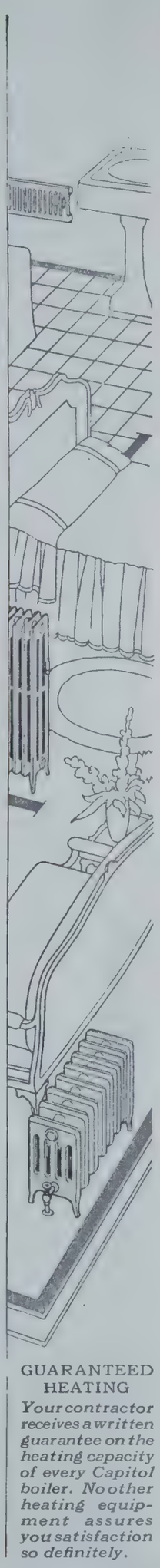

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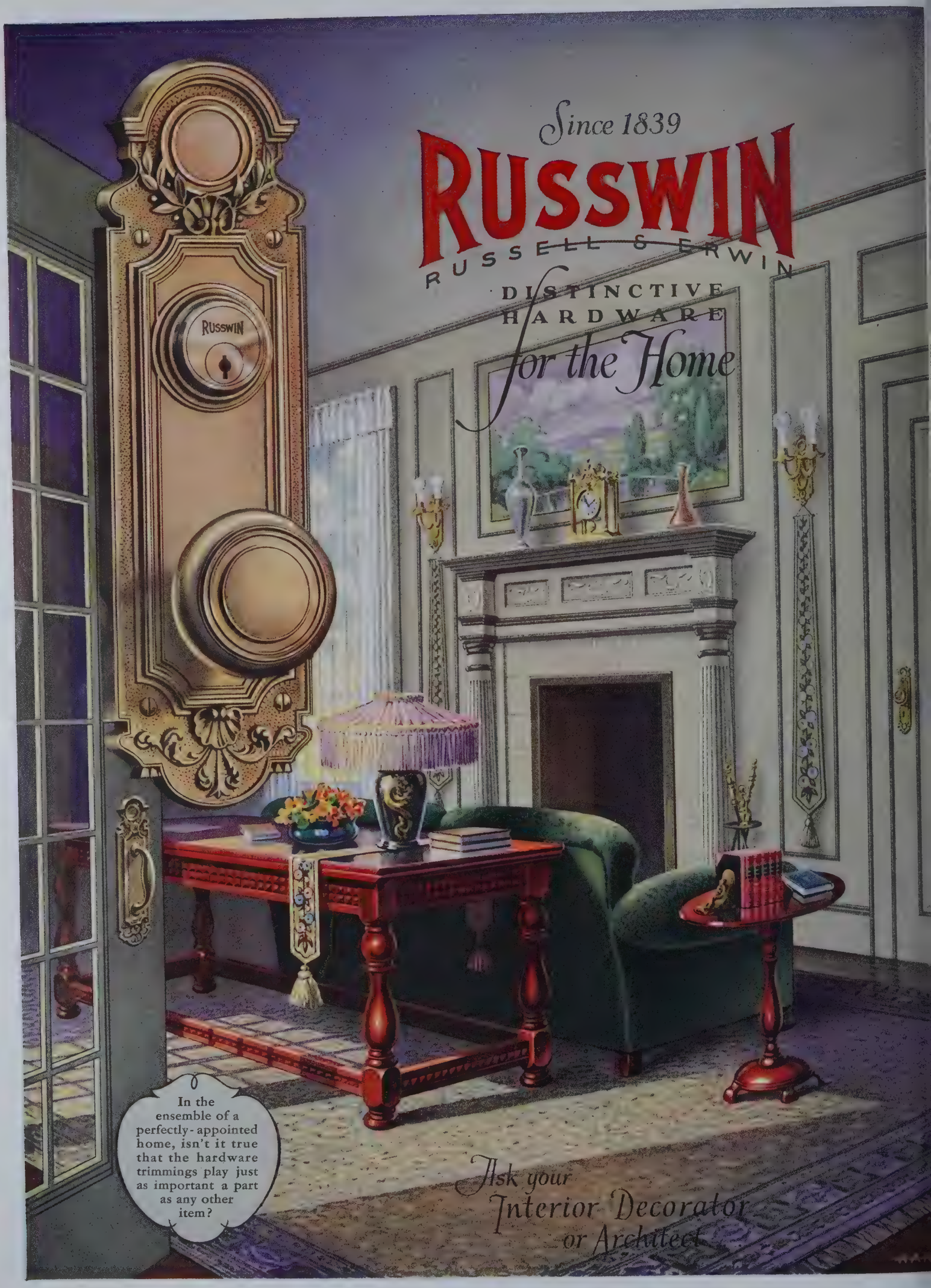
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Dubois comes in 5-foot sections, in two heights, 4′ 11″ and 6′ 6″, with quaint gates to match. It is easily erected and requires no maintenance expense.

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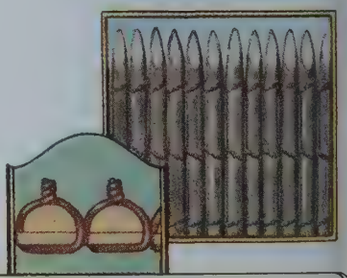

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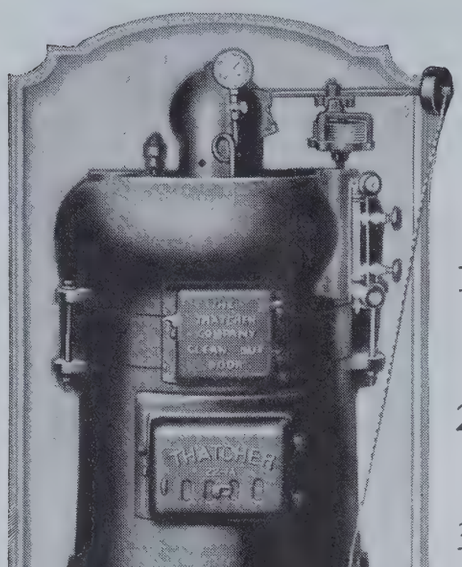

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THATCHER
BOILERS-FURNACES-RANGES

The gardener's optimistic despondency

Continued from page 184

amateur, a lady, had written that if one put a few saucers of water down by the strawberry beds the birds would spare the strawberries. "The dear little birds!" laughed the gardeners, ferociously. "In moi ga-arden there's all the water they can drink; and *still* they can't leave the netted strawberries alone. Bless their little hearts!" That was what these laughing gardeners were saying; and I could not help thinking of Jack Point's song:

"He may wear a merry laugh upon his lip;
But his laughter has an echo that is grim."

For that is what happens to gardeners. First they are hopeful; then they are disappointed; then they become apprehensive; and so, by stages, they arrive at a state of being thoroughly pessimistic, cynical, and gloomy. Nothing goes right for them. They are beaten by a task which is overwhelming, by difficulties which nothing can remove. Their work, which must be founded upon hope, and which should, because of its variety and uncertainty, fascinate them throughout all the days of the year, leaves this class of men melancholy and disbelieving. If they get good results, they cannot suppose these results to be due to anything but mocking accident. More often, they do not get good results. Hence the pessimism.

We, who wander idly through the gardens of others, can admire at ease. We see the beautiful blooms, and the straight rows of vegetables; we see the trimness and the elegance of the garden, and wish that we might share in this "purest of human pleasures." But the gardener, walking beside us, sees w springing up where he has lately h He sees a dozen flowers that staking. He knows that his P blooms are only half the size they sh be. Some disease has attacked his Ca tions. Those Clarkias have gone very quickly. The Sweet-peas are l ing poorly. . . . There is this wrong that wrong; and as for the little b spaces, each one of them cries ou him. His face grows longer and lor He whips out his big, curly knife. I wonder that, instead of scra around some sickly plant for the ha creature that is battening upon roots, he does not apply that knif his own throat. For the true garden an idealist. He knows what the wor and the garden—should really be And he is all the time failing to deal the evils afflicting the garden, jus idealists in other spheres are failin deal with evils afflicting the world is fighting hard every day and all long. We, who look on, believe tha time the gardeners of the earth will quer, just as we know that without t our gardens would be wildernesses, our world a menagery. But the gar ers cannot see their own efforts a see them. They do not know that they do is stupendous; they cannot praise the strength which makes t good-tempered even in adversity— in despair. Gardeners may be gloo but they have hearts of gold. It is cause they have hearts of gold that are gloomy; because otherwise would either kill themselves or swiftly from their gardens into s other, less devastating, industry, w their skill and patience would be inv able.

Following the fashion in wallpapers

Continued from page 149

a free play of brilliant color in the other furnishings of a room. Particularly noticeable, too, is the use of metallic gold. Often it outlines a pattern, or is found like a thread in the warp of material, running through the background. In every case it brightens and adds a very welcome luminous feeling to a heavy brocaded or dark-colored paper. This is a reflection of the rich use of silver and gold by the French in their recent Exposition of Decorative Arts.

The use of gold and silver as a medium for the whole design is best shown by a scenic paper that will soon appear on the market. It is a lovely woods scene of trees and woodland paths, while in the distance it shows open fields with a castle perched on one of the higher points. This whole design is printed in silver on a soft green ground and the effect is indescribably lovely. A boudoir planned around this paper would be especially luxurious and delightful.

Scenics by the way, are being used more and more. At one time a scenic was the property only of the rich, for these papers were usually imported and seldom copied, so they were tremendously expensive. Now several American factories are making scenic wallpapers which stand up well with their European brothers in both beauty of design and harmony of color. A well-known dec tor recently told me that he consid scenics the wallpapers of the fu The possibility of decorating a w room without repeating the desig fascinating. It opens a field of wond experiment for the decorator an these lovely large picture papers made cheaply enough for the ge public to use, they will certainly j into wide popularity.

Meantime we are enjoying the be and interest of clear-cut bold desig color on the walls as the keyno present-day room decoration. such papers as a background furnishings may be simple and pensive without any feeling of bar or drab monotony. There are, of co the copies of the early Colonial p always on the market, and we wi ways have with us conventional toned tans and grays, for there is a stant demand for them for certain pl But the compromise—the blurre distinct, softly colored paper—is ab We find either clear definite col frankly a texture background of ta grays. Wallpapers now carry a de decorative responsibility in the pl the room, and the new patterns that the designers have responded to this responsibility.

Year after Year They Call for the Same *Old Reliable*

Insecticides may come and Insecticides will go, but The Old Reliable "Slug Shot" seemingly carries on forever. That was the way in which a prominent Eastern Seedsman nicely summarized the insecticide situation. Now used by the third generation throughout the land, this "Gold Medal" remedy has earned the lasting esteem of American gardeners. Since 1880 it has aided the nation to combat Potatoe bugs, Currant worms, and other leaf chewing insect pests. It does not injure the foliage and is absolutely harmless to man, bird, or beast.

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We offer remedies for nearly all evils that may befall your garden, be it outdoors or under glass. All Hammond Insecticides have stood the test of time—they are used by leading horticulturists throughout the country and heartily endorsed by this country's foremost seedsmen.

Thrip Juice
Kills all soft-bodied insects such as Aphis, Red Spider, etc. Has never failed to do the work in over forty years.

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has for 36 years, proved an effective mildew remedy, especially valued by greenhouse owners. Equally useful outdoors, and equally effective as a spray or in powder form.

Copper Solution
is a great fungicide. A great cleanser with which to fight and remedy Blight, Rust, and Mildew.

Buy in Quantity

The larger the quantities bought, the cheaper become the insecticides. Ask your dealer or write us for your copy of "Insects and Blights" offered below.

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Added Charm for Your Home

Does Springtime bring a little tingle in your veins; an urge toward flowered fields alive with growing things?

If it does, you too can find a wealth of joy in a King Conservatory. June flowers to grace the April table; tender lettuce while the outdoor beds still wear a cloak of snow these and many other pleasures go with this attractive curved-eave King Conservatory. Let us send you our catalogue and further information.

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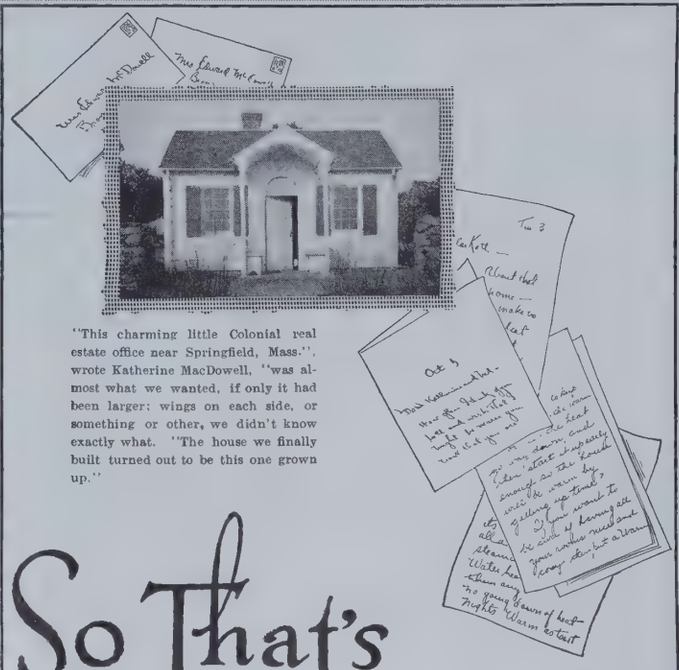

"This charming little Colonial real estate office near Springfield, Mass.", wrote Katherine MacDowell, "was almost what we wanted, if only it had been larger: wings on each side, or something or other, we didn't know exactly what. "The house we finally built turned out to be this one grown up."

So That's What Started The Letters

AS SOON as the MacDowells, (Katharine and husband Ned), got back from their house hunting trip through New England, and plans for their new home began to take shape, letters from their friends began to pour in.

They contained advice concerning everything, from ironing board closets to heating.
But mostly about heating.

Some of the letters were practical, some sentimental; several were amusing and a few decidedly tart.

Half a dozen key letters from the lot are included in "Letters To and Fro".

We call them key letters, because they lay open the home heating problem from so many different angles.
Each letter writer indorses a different heating system and gives the reasons why.

How the MacDowells, having read these letters, won their way to heat comfort and fuel thrift, is told in fascinating fashion in "Letters To and Fro". They are made into a book of heating facts and suggestions you will find unfailingly helpful in securing the best heat for your own home.

We have secured its complete publishing rights and will be glad to have you send for a copy.

Burnham Boiler Corporation

IRVINGTON, NEW YORK
New York City Office, 30 East 42nd Street
Representatives in Principal Cities of the United States and Canada

Edgings for paths and garden beds

Continued from page 153

channels dug for them, and to straighten them each spring if they have been much upset by the frost.

Another way is to make forms where the edging is wanted, and to fill them with concrete, with or without reinforcement. This method works very well, especially where the frost does not penetrate as deep as the bottom of the concrete.

Stone slabs used like concrete slabs make an excellent edging. Cut st one is rather expensive, however, and a certain amount of cutting will always be necessary to make the slabs fit closely. Ordinarily the best way is to lay them in channels, like the concrete slabs, and correct them each spring if they get out of shape.

Several different sorts of metal edgings for flower beds have been invented. Where money is no object, bronze is best, as it does not rust. There are places where it is wise to use such an edging as, for instance, on a cemetery lot. But ordinarily galvanized iron is used though zinc is better. Metal edgings are to all intents invisible, which is occasionally desirable.

The last edging of this group which should be mentioned is the thin wood or metal strip with turf. As yet it is not very much used in America. But it is so easy to install and the clean cut edge of turf so neat and easy to maintain, that it is certain to become more popular as time goes on. One sort consists of long strips of cypress, about an eight of an inch thick and 2½" to 3" wide. This is laid between path and turf.

The principle of the metal strips is similar. These are made in about the same dimensions, sometimes being not more than $\frac{1}{10}$" thick and two inches wide. They are fastened in place in various ways, by wires or hooks over them sticking into the ground, and by pins sticking into the turf at the side with an o sional pin secured to the ground. T strips bend easily with the curve paths, and are in every way superio the usual way of cutting edges t string, which takes much care and s and, at best, leaves raw edges.

The second group of edgings are made from metal or stone. They made of growing things planted c together to make clean cut bor around beds. The simplest of these turf.

A strip of turf between bed and p is always neat and formal. Hardly so, is the old fashioned Box edging, the favorite of garden lovers. Box, all really formal plant edgings, mus clipped to keep it in the best condi as a border. In many places in the N the climate is too severe for box. N ing takes its place, of course, but m other things can be used with gooc fect. Among them is the Japanese berry (Berberis thunbergi) which be kept down to eight inches, by ping, without difficulty. The Privets much used—much more than should be. The California Privet b back frequently in our winters. Privet must be used, the Amur var is the best of the taller growing, but Lowdense which keeps naturally to feet should be given consideration.

Some of the small evergreens are as edging for garden beds. The Ar vitae has been found satisfactory some of the Retinisporas. Junip stricta makes a fine low gray everg edge.

When we get to the low edging pl that are allowed to grow freely, like light evergreen Pachysandra termin which all landscape architects use much, or the summer things like Sw Alyssum, we have gone rather far af and had best stop.

More walks and talks at Breeze Hill

Continued from page 169

while this resulted in too much of a good thing, yet it was a novelty, and a pleasant novelty, to see the richness of the foliage and the fine quality of the panicles just coming into whiteness. This is the Hydrangea which gives particular pleasure as the frost influence changes its rich dark green leaves to an equally rich dark crimson, before the sharper fingers of Jack Frost take them. I would not want to be without Hydrangea quercifolia. The nurserymen are not awake to it, even though it is a native shrub in the eastern United States and is not difficult to propagate.

Someone started going the misstatement that Lilium regale, which blooms in two years easily from seed, and blooms gloriously, was a biennial and would die out after having rewarded its possessor with one wonderful display. The word "wonderful" is used advisedly here, because when from a bulb not two inches in diameter there springs a wiry stem carrying at its apex one, two, or even three, tubular flowers six to eight inches long, and with fragrance that seems to weigh a pound by itself, there is indeed something to wonder at.

The cogitation of the day, however, is how to handle these Lilies most advantageously. I have massed them with considerable satisfaction, and yet they do not give the effect of which they capable, and I am seeking for ideas how they may best be placed so that truly regal quality of this well-na Lily has a proper setting.

Against evergreen background w be right, but I do not have it to spar I could hold back some Belladonna phiniums so as to bloom with the gales, that would be at least as go showing as the same Delphiniums with Lilium candidum. The two do quite fit, however, in blooming tim could see them clustered among pl of the lovely rose-tinted Astilbe are varieties, yet this combination woul quire some sort of background. only Phlox available at the same ti Miss Lingard, and the combinatio the two white beauties is not a good Perhaps some kindly reader of rambling observations will have a for me, and perhaps I may in adv pay for that hint by stressing agai superb beauty of Lilium regale an gratifying ease of culture. It ought available at not more than fifty ce bulb, and inasmuch as the bulbs inc in vigor from year to year many gardens could well be distinguishe this fine Chinese treasure, whic one of the many gifts to America the Arnold Arboretum through E Wilson.

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IN STRONG GREEN PLANTS
ORIGINATED BY WILLIAM H. WAITE

Green plants properly grown, and carefully packed have proven satisfactory. We will have strong plants of all the latest novelties, and standard varieties at ONE-HALF THE PRICE OF TUBERS. We guarantee safe delivery.

SOMETHING NEW IN DELPHINIUMS

We are offering this season for the first time strong pot grown seedling plants of Delphiniums (Wrexham strain) from the very highest quality seed. These plants will flower from August until frost giving you wonderful spikes of bloom three to four feet in height, and will make large clumps for the following year. Those who have had difficulty in raising seedlings from this wonderful strain of Delphiniums can now have them at a reasonable price and have the benefit and enjoyment of their initial flowering. Plants carefully packed and prepaid. $5.00 per doz. $35.00 per 100. No order accepted for less than one doz. If you have not already received my illustrated catalog, send for one.

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System of scientific Ant Control!

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"Wm. Wrigley, Jr., the Davey Tree Surgeons, Henry E. Huntington, E. L. Doheny, Jr., the University of Southern California Medical Department and scores of other men and institutions of prominence having large investments in flowers, plants and shrubs, are 'Antrol' users and know what it does," says R. S. Covert, manufacturer of the famous Antrol System. "They know that ants are far more than merely an *annoyance*—in fact, that they are *powerful, destructive pests which each season, cost a hundred times the price* of this really scientific *ant control.*"

"Ants *cost money,*" continues A. D. Cardinet, well-known entomologist and designer of the system, "by protecting mealy-bug, scale, aphis and other plant destroyers. The latter, as all entomologists are aware, excrete a honey - dew - like substance that ants use for food. So the ants *protect* them and foster their increase and growth.

"You cannot properly control these other killers until you first *control the ants.* Any State or Government horticultural expert will verify this fact.

Get Cutworms, Slugs, Snails

Snarol, a ready-prepared meal, *non-soluble in water* so rain or sprinkling doesn't harm it, and absolutely harmless to vegetation, quickly kills snails, slugs, grasshoppers, cutworms, earwigs and sow bugs.

Sprinkle it around the flowers and the shrubbery and save the damage from these pests. Remember the name—

Snarol

"'Antrol,' as produced by the Antrol Laboratories, Inc., is the *first system of ant control to be distributed nationally by a well-known research laboratory devoting all its abilities and resources solely to the development and manufacture of scientific pest control.*"

Antrol now protects the smallest homes as well as the large estates.

Twenty-nine great Seed Houses now offer Antrol in their catalogs.

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The great Pioneer Nursery of Monrovia, California, says, "We had used so many different makes of so-called ant exterminators with such poor results that we felt skeptical of installing your system. However, we had a dozen jars placed in a very bad infestation, and in thirty minutes the jars could not be seen on account of being entirely covered by ants.

"We immediately had your firm service our place with about 2,000 jars and the results have been so marvelous as to be almost unbelievable."

The Antrol system includes neat little glass jars with non-rusting tops, specially designed and patented, different from any other kind. These jars are partly filled with special Antrol syrup which the ants find irresistible.

They crawl into the container, partake of the syrup and carry a supply of it back to the nest. There the entire colony is fed by the "workers" and is soon wiped out.

No other system that we know is so neat, clean, simple, durable and economical. The cost averages about one-fourth that of "special contracts" for ant work.

Verify the judgment of the large estate owners and institutions that are everywhere adopting it.

They have tried it for you. You will get the same results.

Ask your gardener or estate manager to fill out coupon below and we'll arrange with dealer named to supply you with Antrol.

Clip the coupon now, before you turn the page, and hand it to your gardener, or send it in yourself.

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Dealers:

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Please arrange with dealer named below to show me the Antrol system and quote prices with no obligation on my part. Also send me free booklet on "Pest Control" by A. D. Cardinet.

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Your bathroom looked a little more up-to-date?

WOULD you like to improve its appearance? Then the important place to start is with the toilet seat. A dark-colored, cracked or old toilet seat is far from pleasing. But you can easily replace it with a Church Sani-White Toilet Seat—the bathroom luxury every home can afford.

Church Seat adds beauty

ONE woman wrote us as follows, "My husband and I were not satisfied with the appearance of our bathroom as the toilet seat was dark-colored and old. So we decided to buy a new one if we could get one reasonable in price. And one night my husband saw your advertisement in the Saturday Evening Post. It was just our thought, and we purchased a seat and put it on. So now we are proud of our bathroom with our new seat."

The Church Sani-White Toilet Seat adds new beauty to any bathroom. It is a surprise and a pleasure to see what a difference it makes in the appearance of the room.

Its pure white surface is an ivorylike sheathing, as easy to keep clean as porcelain. It won't crack, split, wear off or change color. You can easily put one on any toilet in a few minutes, with an ordinary pair of pliers,

Telephone or visit your neighborhood plumbing store to-day. They can supply you.

Send for FREE book

CLIP and mail the coupon below for free copy of "An Easy Way to Make a Bathroom More Attractive," and free sample of Sani-White Sheathing. C. F. Church Mfg. Co., Dept. L–8, Holyoke, Mass.

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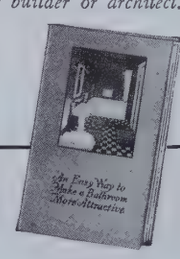
IF YOU *are intending to build a home, tear this advertisement out and give it to your builder or architect.*

LOOK FOR THIS NAME ON UNDER-SIDE OF SEAT



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With no obligation to me, please send a free copy of your book, "An Easy Way To Make a Bathroom More Attractive," and a free sample of Sani-White Sheathing to:

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The rising tide of color

Continued from page 144

effect in the living-room, entrance foyer or sunporch. The bathroom, especially, is being given greater decorative effect by the art of the tile maker, so that to-day it is often designed with both floor and wall tiles to harmonize with the hues of the adjoining bedroom or dressing room. For wall treatments of dadoes, or, as in the Spanish style, the decorative framing of doors and windows and the rises of stairs, tiles inspired by the prismatic beauties of ancient Moorish, Spanish, or Persian glazed pottery are now being made by American tile makers.

Inspired by the chromatic charm of tilework, the linoleum makers have successfully brought out patterned linoleum which in color and design simulates interesting floors of tile and marble. In the latest products of this type, tile patterns carry indentations between each square similar to the mortar spaces in the actual tile floors. In cases where it is not feasible to lay a tiled floor linoleum is a convenient and also a less expensive method of creating a decorative effect.

FABRICS FOR HANGINGS

Probably in no other field of material for home furnishings has there been such recent enrichment of color and design as in fabrics for hangings (see pages 167–168). Cretonnes, hand-blocked linen prints, and glazed chintzes have been made more alluring, not only by the reproduction of many of the richest designs of the past, but also through the creation of new patterns by modern designers.

Today the eclectic method of selecting furniture of varied styles is also being applied to fabrics used for upholstery. Each piece of furniture must now be given thought as to how its type and especially its color effect will harmonize with the general scheme of the room. The varied and often brightly hued fabrics such as the newer damasks, brocades and tapestry weaves as well as the more humble but none the less beautiful cretonnes and glazed chintz that both reflect the great age of *toile Jouy* designs and the virile color schem of the patterns of to-day, allow ea chair or settee to have distinct indi duality.

Color in furniture is a recent vog that is still growing. In the past, ev up to early Colonial times, chairs, tab and chests all showed decoration bo in color and in carving. Some of t early English pieces still disclose su gestions of color, and the red or blue green paint which one finds on c Colonial pieces is another instance a desire to give a brighter hue than t native effect of the wood would produ Characteristic of to-day is the use color on the carved decorations such appear on the front of a cabinet or a incorporated in the carving on a ch of drawers. This creeping in of co probably portends a still greater use it and we may yet see gorgeous pie of furniture such as delighted the ey of those who lived in Gothic times during the Renaissance.

However, we do not have to go far back as the Renaissance to find most brilliant piece of color work whi has lately stepped out of period roo and become the vogue. Lacquer cabinets, chairs, desks and almost eve other article of furniture may now had to add their beauty to the twentie century home. Not only do the examp of to-day reproduce forms and deco tions which Chippendale in Engla and Robert Martin in France ma famous, but pieces which are distinc modern are discovered. Of course, brilliant thing like a vermilion cabi which to-day may house the radio phonograph must be used with disc tion in a room. Such pieces really sh off to the best advantage where th have no competitors. A single beauti lacquered piece will give a distinct note to a room and allow all its virt of color, high light, and decoration be observed without distraction throu similar pieces.

The border in the little garden

Continued from page 172

edging of one plant seems the most satisfactory finish rather than different groups. The Pinks of the Plumarius, Allwoodi, or Border Carnation types are ideal, giving fine foliage after the bloom is gone. The Flowering Catnip for those who admire its gray foliage and lavender bloom is a good edging plant—but remember the cats of the vicinity may discover it, and then ——!

For those who want a hardy border to be in bloom from end to end from May till frost there is hope in the so-called "prairie style" of planting, an intermingling of thickly planted perennials. The studies of Societies for the Preservation of Wild Flowers have called attention to the marvelous flora of our western prairies in the small sections that remain to show their former glories.

It brings with it the study of the social life of plants, their likes and dislikes as to close associates and opens a wide field for speculation. Visiting some stretch of prairie that has escaped the devastating plow we find that each week of the season from mid May till frost brings a continual sheet of bloom, constantly changing in character, one dominating plant gives way to other with emphasis points, foliage c trasts, and diverging heights. It is ideal garden, never cultivated, ne watered except by the rains, ne fertilized except by nature's own pr esses, never weeded, but always ablo with lavish color. An amazing array plants grow in a small space, roots branches intertwined.

To produce such an effect artificia use for main effects Pyrethrums, C umbines, Gaillardias, and Chrysant mums spaced one foot apart. That give a display of bloom from late M until frost. Every bare space betw the plants, spaced one foot apart e way, should have Tulips, Daffodils the tiny early spring bulbs filled in start the picture in late March.

Roots of Mertensia, Dodecatheon Bleeding-heart may be dropped in and there as they soon disappear leave the space above ground for others. It is thick planting but na always plants thickly where grow conditions permit

Waterlilies

re a Summer-long ource of Pleasure

terlilies never call for a wearisome id of work—like annuals or peren-s. Every morning brings new ms; every day makes the richly red blooms more fascinating. Nor Waterlilies difficult to grow. Sun-e, water and a little pool or tub give more joy, with far less labor, n a garden of annuals.

der Waterlilies should be planted May or early June. For a small pool lvise these three extra good new eties, which I call

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General Pershing, pink
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ne Plant of each variety for $9.50

of these superb Waterlilies are pictured lor in

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h describes the best Tender Lilies from foreign and American sources; pictures eight ıtural colors; tells how to build a pool, and care for the plants. A copy of this let will be mailed on request.

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HE MILBRADT POWER LAWN MOWER

Beautiful Lawns Make Beautiful Homes

Constant cutting of the grass makes beautiful lawns.

A MILBRADT Power Lawn Mower will make play of the job. It cuts 27" wide, can be used to trim around the trees, shrubbery and flower beds —Double clutch control—Easy to operate—Anybody can run it.

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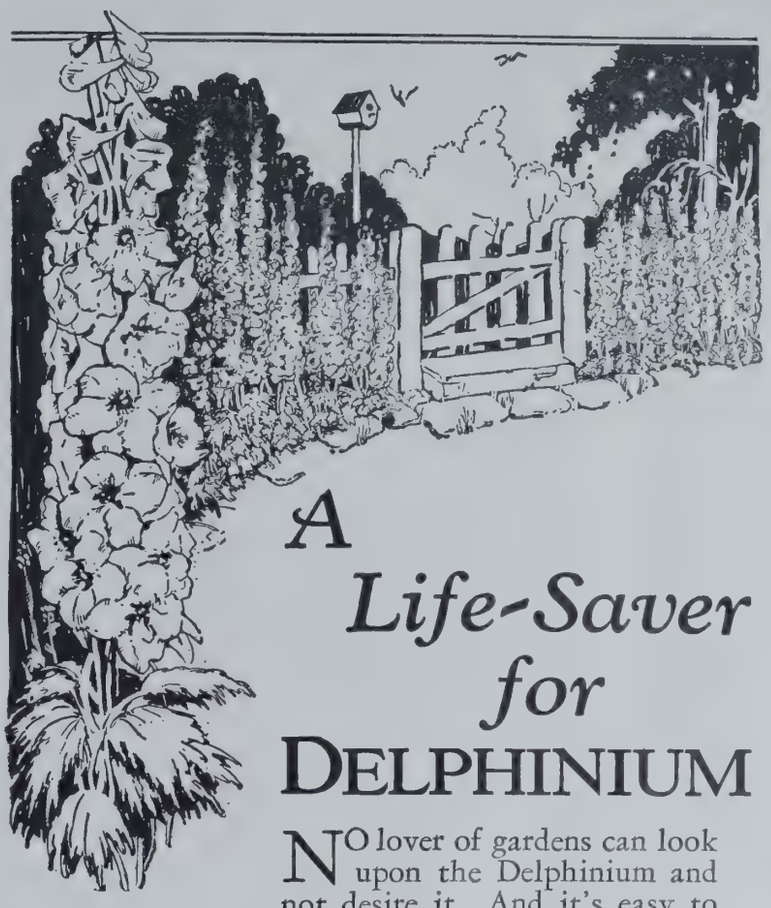

A *Life-Saver for* DELPHINIUM

NO lover of gardens can look upon the Delphinium and not desire it. And it's easy to grow if you do the right thing according to Angus G. Ross, superintendent of Thorne Brook Estate, Greenwich, Conn.

". . .there is little chance of failure in growing this wonderful flower, if gardeners will only use Semesan" he says and emphasizes, "It's a veritable life-saver for Delphinium. Semesan should be used before digging for frames, seed beds, and perennial borders, old and new."

SEMESA

Prevents and C
of Seeds

Easy to
water
te-

Hearthstone Editor's

C H A T

This department is for every one who has a house to build or decorate, a new interior to finish, or an old familiar room to make more attractive. Its purpose is to bring to each home maker all the aid and advice so freely offered by the business world to-day. Booklets (see next page) may be had upon request. Order by number only and as many as you wish. Address: Hearthstone Editor, Garden & Home Builder, Garden City, N. Y.

THE MANUFACTURERS TELL SOME PAINT AND VARNISH FACTS

AN INVESTMENT IN PAINT

Through other people's eyes how does your house appear? It may be hard to answer that question. But view your home carefully: Is the exterior well-kept? Is it well painted? Does it truly reflect *you*? Nothing can contribute so much to the beauty of a home, nothing can better express happiness and hospitality than a well painted exterior. And painting is a good investment. It makes a better home to live in, a more profitable house to sell. (From "Through Other People's Eyes.")

With a large number of reliable paints made for every kind of work, any inexperienced person can safely indulge his tendency to "clean up and paint up." By familiarizing himself with the differences between *paint*, *varnish*, and *enamel* and by following minutely the directions given for the preparation of surfaces and the application of the various kinds of finishes, the small job can be safely done by the amateur. In buying paints do not be tempted by the lure of cheap prices; cheap paint proves dear in the end. It takes more of a cheap grade to cover a given surface than it does a good grade because in order to cheapen price materials of low-covering capacity must be used. (From "Paint and [illegible] Facts.")

[illegible] white-lead paint are [illegible] inted wood inside [illegible]

paper lightly with 00 sandpaper, dust and apply the next coat. Two coats will give a deep, full luster. (From "How To Use Valspar.")

In varnishing an old floor, the floor must be thoroughly clean; wipe finally with water containing ammonia to remove grease or oil. Touch up the worn places with a light coat and allow to dry thoroughly before finishing the whole floor. Never apply varnish directly over a floor which has been waxed. Wax should be removed by washing several times with turpentine or benzine. Where a floor is in

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[illegible]d condition as to require refinish- [illegible]old finish should be removed by a [illegible] varnish solvent, afterward [illegible] cleaned floor with benzine to [illegible]aces of the solvent. (From [illegible] of Paints, Varnishes &

[illegible]st be clean and smooth; [illegible]ndition is to have the [illegible] about 70 degrees. [illegible]fectly in a cold [illegible] egg-shell gloss [illegible] very high lus- [illegible]g open-grain [illegible]d with a good [illegible]across the grain [illegible]surfaces. A good [illegible] perfect filling. [illegible] commonly used [illegible] Walnut, Mahog- [illegible]ese all require a [illegible]oods that do not [illegible]ple, Cherry, Birch, [illegible]dwood, Sycamore, [illegible]king Home Home-

TO INSURE PERFECTION

Enamel should be thoroughly stirred before using and flowed on with clean brushes; but not brushed too much. All coats should be thoroughly dry before applying succeeding coats. Should the enamel be found a trifle too heavy in body, a *very* small amount of pure spirits of turpentine may be added. Use caution; too much turpentine will spoil the luster. Temperature is an important factor; one a little above normal is essential. Sudden changes as occur when doors and windows are left open, drafts, etc., which lower the temperature will cause condensation and dew will form on the cold, bright surface. The enamel will then dry with the moisture inside the coating, becoming lusterless and dull in a few days. Surfaces of new woods should be cleaned and sandpapered smooth; all sappy places should receive a coat of pure white shellac. Between coats, allow from 24 to 48 hours for drying; sandpaper each coat lightly with 00 sandpaper and dust off before applying the next coat. (From "Immaculate Distinction.")

Everyone wants to obtain a smooth, porcelain-like finish when enameling. The surface should not only be clean and smooth but all nail holes should be puttied, also all holes and cracks. All enamels are richer in appearance and hide the old surface better if applied over an opaque enamel undercoat. On highclass work, tinting of the final coat of enamel undercoater to the color of the finish-enamel is recommended. If the old finish is not badly checked or chipped off sandpaper with 0 sandpaper to remove the gloss and wipe off with benzine or gasoline. If the old finish is in too bad shape to sandpaper up smoothly, clean down to the wood with a paint or varnish remover and wash with benzine or gasoline. (From "The Decorative Enamel.")

Paint in warm, dry weather and under conditions where the paint will have time to set before dirt or insects can get on it. Late summer or early fall is generally a good time. Never paint when the temperature is below 40 degrees. Surfaces previously painted should be wire-brushed, scraped or burned off wherever the old paint is scaling or loose. Dry, powdery surfaces should be sandpapered. Do not paint a wet surface; do not start too early in the morning; let the dew and dampness get out of the wood before beginning. (From "When White is White.")

Continued on page 198.

New Style "Standard" Sinks

with a

EW PROCESS ENAMEL

hich fruit and vegetable acids cannot roughen or discolor

These three "eights" make new sink history

8 INCH LOW BACK to go under lower windows.

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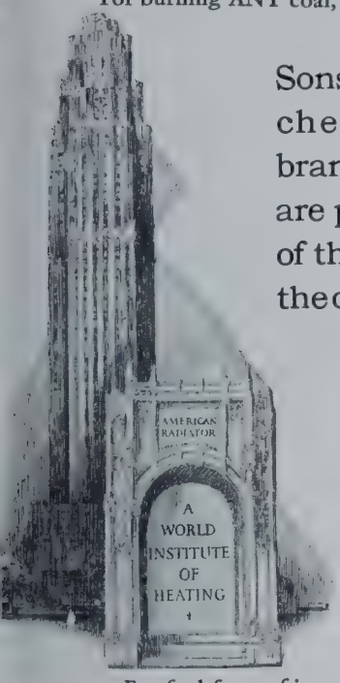

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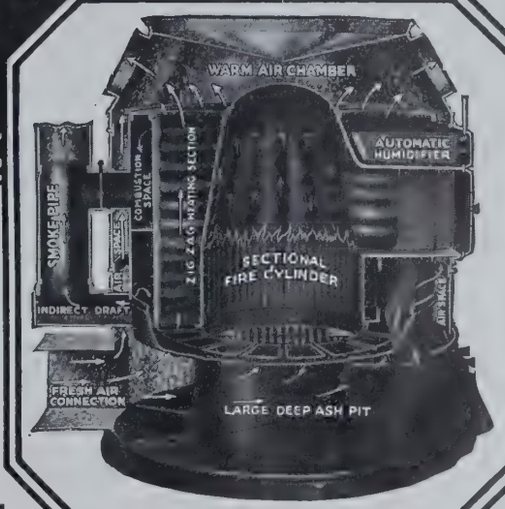

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Continued from page 152

however, is the all-important point, and it is in this that its fascination lies. While the plaster is still wet it is given the "finishing touches" which suggest the environment of which it is to form a part.

A rough finish, for example, may be obtained by patting with a pad of crushed newspaper, as in stippling a painted wall, save that in the latter case a long twist of wrinkled paper is rolled down the wall, while in the case of the plaster a pad crushed into a round form is patted upon the surface, which is later lightly smoothed with a large brush. A putty knife, too, may be used to stimulate sweeps of the trowel, giving an effect of hand-trowelled plaster and especially suggesting an old English setting. This particular type of work may often be more artistically done by the amateur than by the experienced professional, because the former knows the effect of hand-trowelled plaster and will intelligently seek to imitate it; while the latter is less well-informed as to the effect to be produced, and in these mechanical days his unguided artistic feeling is apt to result in work which will leave much to be wished for.

A somewhat different effect, suggestive of Spanish influence, is obtained by smoothing the wet wall with the back of a large kitchen spoon. This again must be carefully done, but when successful it presents a rough and very attractive finish. The fingers may also be used in the same way, care being taken to keep the strokes light. Patting with a flat brush—a scrubbing brush will do, if the bristles are all set at the same level—will also give a good rough-cast finish, suited to a Colonial setting. An Italian finish is imparted by a rough and heavy application of the plaster, which is left showing the strokes of the brush, only softened by a slight smoothing of hand. Another good rough finish s gestive of the antique, is obtained by use of a whiskbroom, which is dra from the top to the bottom of the wal or rather, which seems to be so dra as the joining of the strokes is done such a way that they will not sh Sometimes it is necessary to apply coats of plaster to obtain the best effe but usually one will be found sufficie The finished plastering should be ab a quarter of an inch in thickness.

Various treatments are possible w this new mixture. One is the laying of figures in low relief upon the wa which adds to the interest of the deco tive scheme. Ordinary stencils are u for this purpose, and original desi may be cut from heavy paper after desired pattern. When the first coat plaster is dry—or both are dry, if are to be used—the stencil is h against the portion of the wall whic is to decorate and more plaster is plied to the wall through it, the requi smoothing strokes being given the l relief figure with putty knife or fing after the stencil is removed.

Reference has been previously m as to the coloring of this "plas paint," but so important a subj should, perhaps, have more than a ual mention. As has been suggested, powdered plaster may be mixed w powdered color or it may be applied its natural hue and subsequen painted. Two-tone effects are obtai by a combination of the two processes mixing the plaster with one color, after it is dry, coating it with a seco which is later roughly wiped off bef it has an opportunity to dry. A v attractive sunny tint is gained by sim covering the "natural" wall with a c of shellac.

A new Himalayan Iris treasure

Continued from page 158

it for the first time and without the flowers to guide him, has failed to recognize its membership in the genus.

The flowering season seems to be from the middle of March almost through to the end of April, as the blossoms continue fluttering forth on the selfsame stems for a surprisingly long period. It is, therefore, somewhat later on the whole than japonica although the two overlap at the beginning of the term as wattii and milesii may sometimes do toward its termination.

Once through flowering the old stems generally wither and die, but long underground runners are given off from the base which spear here and there in the most unexpected places, often at quite a distance from the parent plant. These anchor themselves, push up and make their sheaves as described, to flower in their turn the following season. The plant is therefore an evergreen and its hardiness in the north, as a consequence doubtful. Even in England the plant is reputed to flower successfully only in certain of the most favored districts of the south. However that may be, here in southern California Iris watti has thus far seemed perfectly hardy and of the easiest culture, and this will probably also hold true for the Gulf States. It appears to resemble japonica in liking a shady position and a loose leaf-mouldy soil. Given these it grows happily rampantly.

ts habit of growing up on stilts only gives this species a special pictu queness but enables its use in gar effects rather novel for an Iris. Dw growing, shallow-rooting plants, wild Cyclamen, Snowdrops, Dicent Asarum, Forget-me-nots, and other s dainty shade-loving things, can planted in the same space as the I which will spear up through and am them, while the lesser plantlings none the worse for having so lus canopy of green arching overhead.

The original description of I. wa by Baker was from dried plants obtai at Khongui Hill, Assam, but more cently plants thought to be ident have been grown from Yunnanese s and it is probable that my own sp mens are of this Eastern strain.

Thus far Iris wattii has been on those tantalizing species which averse to forming seed with me many attempts to cause it to do whether by the application of its ow of foreign pollen, have been persiste ineffectual. The only result is that flowers wither and drop from t pedicels without more ado, ovary all. One wonders whether a hybrid tween this and tectorum would be a possible, and if so what it could be l

Better Plants—By Farr

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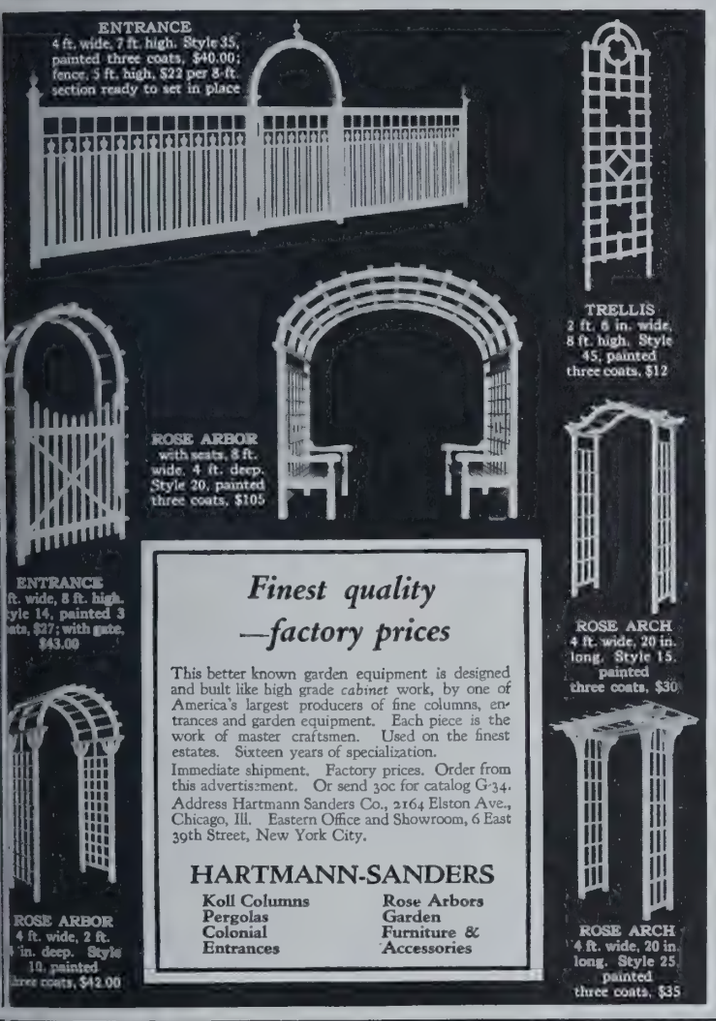
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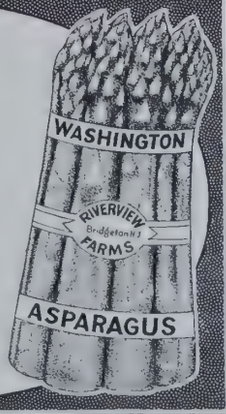

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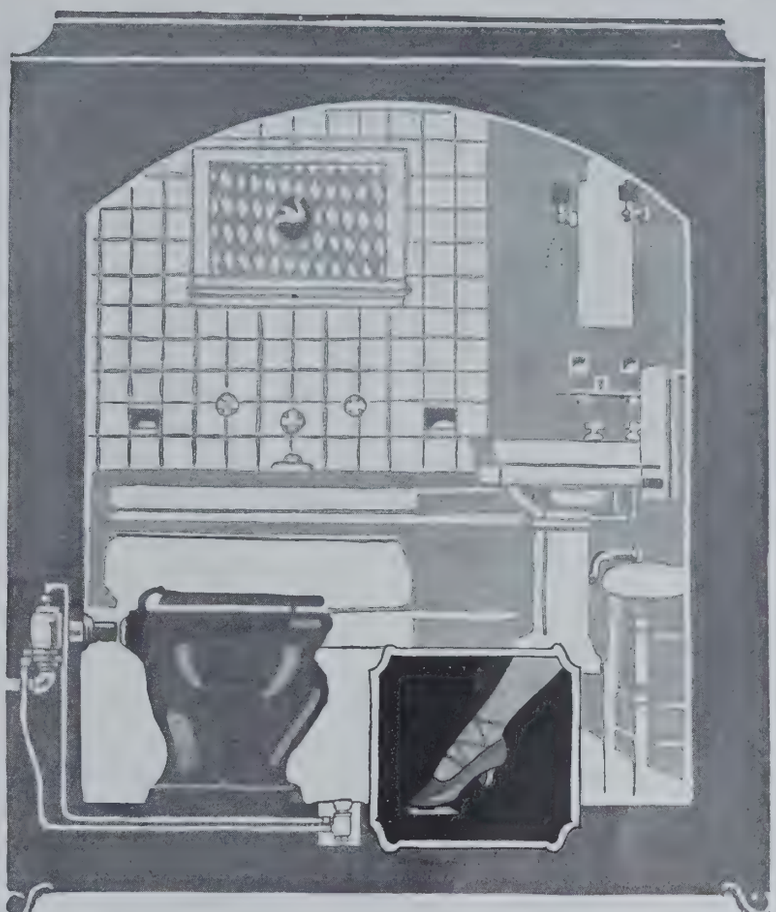

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The foot-button control for toilets is supplied only on Bridgeport-Keating valves. It is setting new standards for convenience and sanitation. Ask your architect or plumber for more information about this remarkable new fixture.

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Without them half the pleasure is missing. Birds abide where they feel protection and know they can obtain food and drink without danger of being molested. Under such conditions they raise family, after family singing and working the whole day long, ridding the gardens and trees of the injurious moths, beetles, mites, mosquitos and other flying insect pests that not only annoy you but destroy your beautiful trees, shrubs and flowers. Invariably a Dodson House placed as directed will get a colony of beautiful Martins and sweet singing Wrens. Bluebirds and Flickers take naturally to Dodson's Scientifically made houses. The beautiful Cardinals, Thrushes and dozens of others of our beautiful Songbirds will seek your garden if the kind of shelter and food they like is provided. Once you know the joy of bird friendship you will regret the years of pleasure missed.

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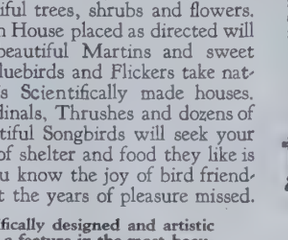
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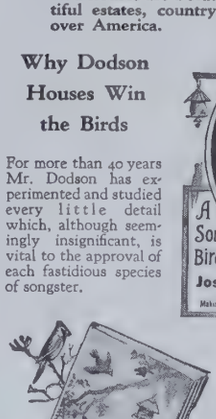
of 48 rooms. This beautiful house with its specially ventilated garrets, porches and other patented details has proven a sure lure for these most useful and fascinating birds. A large house size 36x26x37 inches; copper roof, including 22 ft. easy raising and lowering pole only **$60.00.** Others as low as **$18.00**



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this fascinating book "Your Bird Friends and How to Win Them" sent to anyone who loves our beautiful songbirds. Full of things you should know. Based on a lifetime of close bird life study.

Automatic Feeding Shelter

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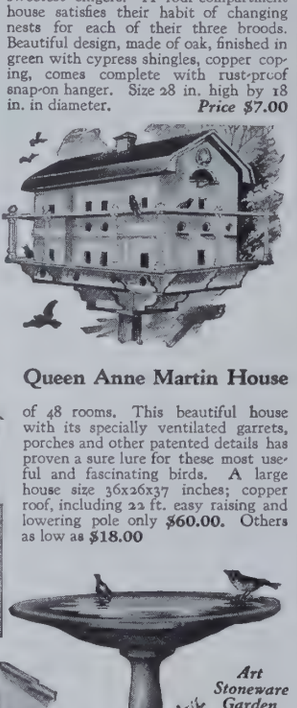
stocked with a few simple foods (as described in free book) lures songsters from the whole neighborhood. Automatically revolves like a weathervane to protect birds from storms. Everlasting redwood, finished in green. Size 24x22x12 inches including 8 ft. pole **$8.50;** with copper roof **$11.00.**



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Is a sure lure for these very useful birds. Trees in cities are so well taken care of that Flickers have difficulty in finding homes. They, therefore, take very readily to Dodson's Scientifically Built Houses. Flickers are one of the most useful birds, destroying moths, tree pests and principally ants on trees and ground. Many letters have been received stating that ants have mysteriously vanished since these birds have found homes. House 26½ in. high by 12 in. in diameter. *Only* **$7.00**

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Beginners' Dahlias and why

Continued from page 173

being on the Garden & Home Builder December Honor Roll more times than any other Dahlia. A large starlike flower with long rolled petals. It is a superb exhibition flower and a prolific producer of blooms.

Eagle Rock Sunshine (broomall). Cactus. Golden yellow. Very much like Ambassador in habit and form, and most pleasing in color. Frankly, we like this variety better than Ambassador, and, like that, it needs disbudding to secure the best exhibition flowers.

Elite Glory (Kennedy). Decorative. Red. So many times we have used the word spectacular in describing this radiant flower that we would like to apply some other adjective. Let's say gorgeous, for according to our dictionary the word means showy, magnificent, dazzling. It is about the most impressive of all dahlias, and the appearance of a vase of this variety beggars description.

Jersey's Beacon (Waite). Decorative. Red, described in the originator's catalogue as a chinese scarlet with tan reverse. The most popular dahlia of its color along the Atlantic seaboard. Most effective in the garden; and about the sturdiest grower.

Jersey's Jewel (Waite). Decorative. Clear orchid-lavender. Since its introduction in 1923 has never failed as an outstanding dahlia in the garden and exhibition hall. One of the few one shade flowers. It is one of the largest flowers, easy to remember and never to be forgotten for it has a color all its own.

Margaret Woodrow Wilson (Fisher & Masson). Decorative. Pink. The face of the flower is a pastel pink with the reverse of the petals deeper with a velvet-like texture—unique. Eight or ten gigantic blooms will come out at one time. Just before frost hits the dahlia gardens in the Eastern section this is as proud a dahlia as can be found. Sweepstakes winner in many shows.

Marmion (Tyler). Decorative. Old gold with bronze shadings at the center of the flower; reverse of each petal tinted with bronze. To enter in a specimen bloom class. Unusually large, and consistent prize winner. Considered by many as the best 1925 introduction.

Mordella (Pfannkucken—Kemp). Decorative. Considered by some as the variety which most nearly approaches the ideal "autumn colored." A very tall grower and particularly effective in the garden. There were many who thought that this ought to have won the Garden & Home Builder Sweepstakes prize at the 1924 New York show, and its record since that time has supported their contention.

Paul Revere (Bissell). Decorative. Flaming scarlet-red, deserves to be included because it is about the brightest colored variety, and ranks with Jersey's Beacon as a spot of brilliance in the garden. Withstands sunburn, and is as good at midsummer as in the autumn. The color is so intense as sometimes to give the impression of a two-tone flower.

Primula Rex (Broomall). Decorative. Clear, primrose yellow color, a one-tone flower. Probably created the most favorable comment in the Eastern shows in the fall of 1926. A gigantic flower that always comes big. The form is all that could be desired, and the growing habits excellent. The color is so clear that it is distinctive.

Shudow's Lavender (Bessie Boston). Decorative. Real lavender. Has
grown under all conditions and
out wherever Dahlias are grown, a
holds its own for distinctiveness in c
One of the finest exhibition vari
with a beautiful finely cut foliage.

The Seal of Connecticut (Alli
Decorative. Yellow. The finest col
yellow to date, whether in garde
exhibition hall. Comes nearer ans
ing the term "real golden yellow"
any other, without any apparent s
ings except those created by shad
True Decorative in form.

The Trentonian (Fisher & Mass
Decorative. Coppery red. Has
prizes in both America and Europe
deserves a place in this list becaus
its thrifty growing habits and its dis
tive coloring. A particularly plea
large garden flower and makes a s
tacular indoor decoration.

World's Best White (Murp
Decorative White. It will be no surp
to those who have grown this large w
to see it included here. It is not a
white, but has just a sufficient tin
cream to give it a rich, warm effect

FIFTEEN GENERAL PURPO DAHLIAS

If we were restricted to growing
fifteen Dahlias the final selection w
in all likelihood be drawn from both
lists now given; but, if we were fo
to take either list "as is," these ge
purpose selections would win. T
varieties have not only proved th
selves prize winners in the exhibi
hall, but practically every one
become a successful seller as a c
mercial cut flower, and some of
varieties in this list have done mor
the dahlia in the florists' shops in
past five years than all the other v
ties that preceded them have done
fore. The grower who desires soft c
for house decoration will find a
choice in these varieties.

Adda Patterson (Kemp). Hyb
Cactus. White. Probably the most
tractive introduction in its class
color. A graceful really white flow
superb grower, and a prolific bloo
Particularly desirable for house dec
tion. Certificate of the Dahlia So
of New Jersey.

Casper G. Ware (Dahliadel). De
ative. Orchid pink. This remark
true Decorative has in the past
years been a successful seller in
Philadelphia and Pittsburgh bl
markets, and was certificated in 192
the New Jersey Trial Grounds. De
the latter part of the blooming se
the color becomes a silvery pink, a
then one of the most charming colo
the Dahlia world.

Cigarette (Bessie Boston). Ca
Orange and white variegated. Prob
the most popular of all the parti-col
varieties, and has a wide sale on
cut flower market. The color comb
tion is a luscious and unique one. I
true Cactus type with good stems
full centers.

Eastern Star (Dahliadel). De
tive. One of the finest varieties
the Atlantic seaboard for the last
years. Certificate of Merit from
Dahlia Society of New Jersey, and
particularly effective in the last
York show. A thrifty grower and a
cessful commercial cut flower due
long keeping qualities.

Continued on page

Selection No. 1

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City of Portland
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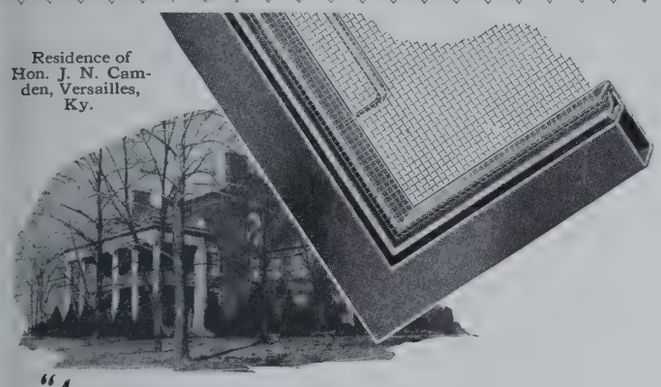

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No claim of ours could be so strong as this statement of a Higgin user. Higgin construction makes Higgin All-Metal Screens resistant to rust and sagging, preserves their neat, trim appearance season after season, and saves the expense of renewals or refinishing at frequent intervals. Higgin screens are therefore real economy.

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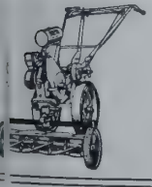

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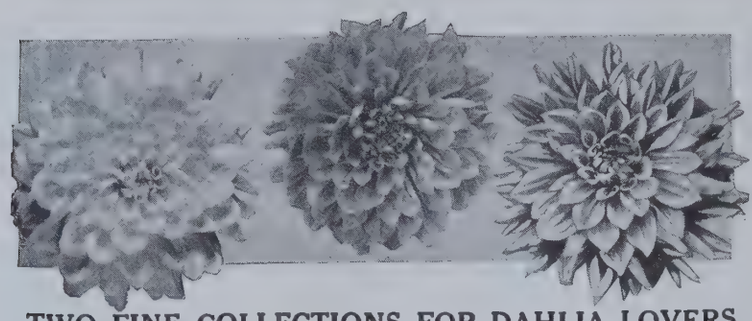
Swanfeldt *Awnings*



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ELBERON BEAUTY	$1.50	ALL	EASTERN STAR . .	$5.00	ALL
CIGARETTE . . .	$1.50	$3.00	JERSEY'S BEACON	$5.00	$10.00
MARIPOSA	$2.00		MARGARET MASSON	$4.00	

Our 1927 catalogue tells you how to grow your own *Potash Fed Dahlia Tubers.* Your copy is now ready.

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Northern Grown

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Our geographical location enables us to hold our Roses strictly dormant until May

Ask any authority and they will tell you that Roses rarely do well when moved from a more southerly climate to a northern planting. They should be always taken from where they can be retarded.

Our Roses are hard grown with well ripened wood, which will not die back when set out.

Nowhere Can You Buy Stronger Plants

We will gladly send you our catalog if you mention Garden & Home Builder

Our catalog is *different* as we do not pass along the description of the Hybridists as the Roses grow in Europe, but as they grow in our garden, always stating defects as well as merits.

ROBERT EVANS HUGHES

ROSE SPECIALIST

Near Buffalo **Williamsville, N. Y.**

The gorgeous "Silver Columbia"

brings beauty to your garden. This new rose is gaining widespread popularity with rose lovers everywhere. It is a magnificent Hybrid tea rose of a beautiful clear shade of silver pink deepening toward the center. Its great stout stems with deep green foliage are covered with masses of enchanting blooms the entire growing season. Fragrant as an American Beauty. Awarded Silver Medal by the American Rose Society.

Price, 50¢ each for first size plants, post-paid; $1.50 for two-year-old plants, by express collect. On own roots. Safe delivery guaranteed.

"NEW GUIDE TO ROSE CULTURE"

is a splendid new book, sent free on request, giving full instructions on planting and raising roses. Every lover of roses should have it. It embodies 77 years' expert experience in rose growing. Lists over 500 roses, seeds, and plants. Profusely illustrated with many colored pages showing choice roses in natural colors. Contains special offer of 8 rose plants for $1. Send no money. Simply write for copy.

THE DINGEE & CONARD CO. **Box 437, West Grove, Pa.**

FAMOUS DINGEE ROSES

Beginners' Dahlias and why

Continued from page 202

ELDORADO (Bessie Boston). Decorative. Yellow. About the richest colored of all the gold dahlias and a one-toned flower. A prolific bloomer on good stems and a wonderful flower for combination with the "autumn tinted" bronzes and coppers.

ELLINOR VANDERVEER (Seal). Decorative. Pink. One of the outstanding varieties in the 1926 shows both on the Atlantic and Pacific coasts. The color is a rich rose pink with a merest suspicion of lavender.

JERSEY'S BEAUTY (Waite). Decorative. Pink. So much has been written and so much has been said about this remarkable Dahlia that it is difficult to say any more. We feel safe in asserting that it is the most popular of all and has created quite as favorable comment in Europe as at home. Has more prizes to its credit than any other variety and has succeeded everywhere as a cut flower. The outstanding Dahlia in practically every Eastern show in the past three years.

LILLIAN BALDWIN (Danker). Decorative. Rose-pink. A current season novelty, but anyone who watched this flower at the last New York show, where it won the Darnell cup as the best keeper, will agree that it is not only a good keeper but also a very beautiful true type Decorative with extra strong stems and full center. The color is an effective combination of rose-pink blended with a rich strawberry-pink. The effect, however, is a solid color.

MARGARET MASSON (Fisher & Masson). Decorative. Pink. It would seem that this list of varieties is running strongly to pinks, but assuredly some of the finest flowers in existence are in this color. This large silvery pink flower might just as well have gone in the list of spectacular garden varieties, but its free blooming and splendid keeping qualities keep it in this list. Margaret Masson has a Certificate of Merit from the Dahlia Society of New Jersey and many prizes to its credit. It is a particularly beautiful flower for large mass decorations and in combination with other pinks or whites.

MARIPOSA (Bessie Boston). Decorative. Lavender-pink. Possibly with exception of Jersey's Beauty no d has won more general favor. Once (i magazine) we described this as a of art work, and that, we believe, i the most apt description we can for it. The color blendings will with different soil conditions, but always a beautiful flower.

MRS. EDNA SPENCER (Spencer D Gardens). Cactus. Lavender and w Some connoisseurs will smile when see this long standing favorite still ing its own in a list of this kind. frankly we do not know of any d which will make a more beautiful for house decoration. It is preferr many sections by commercial fl because of its nice stems and good ing quality. The lavender tints a pure lavender without any pink.

NATHAN HALE (Badetty). Decora Bronze. Not yet generally dissemin but one of the finest for cut flowe the New York florists' shops. The bronze color appeals during the au season. One of the best growers.

SAGAMORE (Badetty-Kirby). De tive. Gold and salmon shades. A what we consider the three finest lias and judged from the standpoi popularity and ability to produce blooms under all conditions we named Sagamore, Jersey's Be Mariposa. This is a gem of color flower that holds something in re In other words, the longer you stu blendings of color the more it ap

SANHICAN'S PRINCESS (Fishe Masson). Decorative. Pink. This va has been tested thoroughly for its ity to produce blooms freely and f ability to sell on the cut flower ma It is a delicate pink color, idea blending with other pinks and w

WINDFIELD SLOCOMBE (Sloco Decorative. Burnt orange and Has stood the test of severest com tion both in the show room and commercial cut flower. We do not of a more effective dahlia where tumn shades" are desired. Not yet erally disseminated, but will event be grown everywhere.

Curtains for color and completeness

Continued from page 168

has a hand-blocked linen in a stately Jacobean design made as straight hanging curtains which hang to the floor. They are used over an English mercerized casement curtain. The natural colored linen has in its lovely design, green, blue, yellow and henna, and these colors tie up in the graceful folds of this drapery the blue of the rug, and the green binding on the henna linen slip-cover of the davenport. Very often, as in the case of the room just described, the full beauty of the colors used on the various pieces of furniture in a room is not complete until we have these colors correlated in the draperies at the window.

An excellent way to accent any particular color in a figured drapery is to bind or band the curtains with a plain material in a blending or contrasting color. A three-inch band of sunfast green sateen is used in one living-room on the glazed chintz draperies, to bring out the yellow and green in the classic design. There are other colors in the design, of course, but these two seem to be prominent after the sateen has been put on.

When used with Oriental or figured rugs, unless the figure is prominent, draperies had best be or with very little figure. Too patterned material in a room may a disturbing effect on those who there. If we see pattern and figure where we turn we become restless out quite knowing the reason why most restful rooms are those in the pattern is confined either t walls, the floors or the draperies not used in all three at the same t

Wallpaper has returned to vogue many delightful rooms now have walls covered with reproductio some of the old patterns. With plain draperies are the wisest c and the materials from which we choose are legion. If we do not ha consider expense, there are the l antique satins and rough-weave that make distinguished draperi the most formal of rooms, thoug less pretentious mercerized mat and plain sunfast linens also make attractive draperies.

Karpen FURNITURE

KARPEN Guaranteed Construction FURNITURE CHICAGO NEW YORK

Know this secret of buying furniture wisely

A little girl stood on tiptoe before the candy counter. "I want the kind you get the most of for a penny," she said. Grown now, and furnishing her own home, hers is still the desire that wisely guides us all in buying. She wants the most for her money.

The group above with its graceful mahogany outer frames seems the realization of her dreams. The cut velvet of the Louis XV chair is silken soft to her touch. She visions the admiration of her guests for the contemporary sofa and chair with the sheen of damask. Utter relaxation is hers as she sinks into their caressing comfort.

The price, she finds, is well within her means. But does it represent most in value? She cannot look through a glass candy case now. Yet she can know the substantial inner-quality of the pieces as surely as if she could see it. She can be certain of the utmost in enduring satisfaction for every penny. How? Just as you can. By finding the Karpen nameplate on the underframes.

This mark has become America's guide for the fullest measure of worth in furniture of any price range for living room, library, sun room, and hall. Your Karpen dealer will gladly show it to you on the exact pieces pictured here. He has them now or will gladly get them for you.

Write for his name and for The Glorious Adventure of Home Furnishing (CA), an authoritative, absorbing, colorful story of good furniture. S. Karpen & Bros., 801 South Wabash Avenue, Chicago; 37th Street and Broadway, New York; 180 New Montgomery Street, San Francisco.

ASK FOR KARPEN FURNITURE · · FIND THE NAMEPLATE BEFORE YOU BUY

Expressing good taste in a practical manner.

"EYE APPEAL" is something your home has or hasn't. It is hard to describe but easy to recognize.

Frankly, your wall coverings should express your good taste—your acceptance of things beautiful—your appreciation of harmony—of colors in their proper places.

Sanitas decorators throughout the country understand the art of modern wall decoration and they are constantly helping home owners solve their decorating problems.

Sanitas has "eye appeal" and more. It is the original cleanable wall covering. Made on cloth, with a surface of oil colors, impervious to water and finger stains. Will not tear, crack or peel. Children cannot harm Sanitas—a damp cloth wipes dirt right off.

Without obligation, a Sanitas decorator near you will gladly call and show you the Sanitas range of styles comprising 138 numbers, from which he will help you select the correct wall coverings for whichever rooms you wish to decorate.

Write us for samples and descriptive booklet.

THE STANDARD TEXTILE PRODUCTS CO.
320 Broadway Dept. 30 New York

SANITAS
MODERN
WALL COVERING
Makes your walls an investme

Styles for every room in the house

Plain and Pastel Flat Finish
tints that can be hung as they come, or stenciled, frescoed, or Tiffany blended.

Decorative Flat Finish
conventional and foliage patterns, neutral toned designs of vague formations, stripes, mottled effects, and reproductions of tapestry, grass-cloth, leather and various fabrics.

Metalline Brocade
in embossed effects for panel and all-over wall treatments.

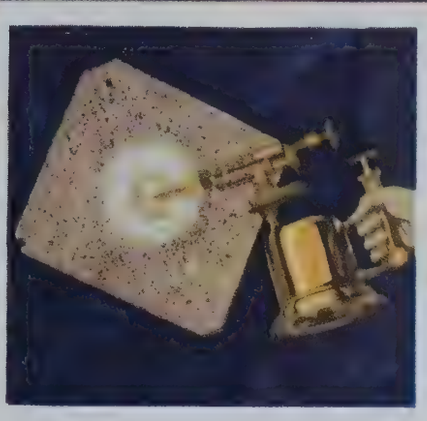
Enamel Finish
plain colors, tile effects and decorative patterns, for kitchens, bathrooms, etc.

When you visit Atlantic City, see our Sanitas Exhibit at 1410 Boardwalk, Central Pier.

Charming color effects

One side of each Asbestos shingle is rich with autumnal tints. The other side is a soft, silver gray.

Lay a few, unnailed, each side up on two corners of your roof. Then decide for yourself.



Try an' Burn it!

"No use" says Father Time....

ALL the weapons of time—weather, fire, decay—are of no avail against these stalwart and beautiful shingles.

Each shingle is an enduring alliance between Asbestos rock fibre and Portland cement—truly a slice of eternity.

That means no upkeep cost, no repair costs, no re-roofing costs. First cost is the only cost of these Johns-Manville Hexagonal Asbestos Shingles, and that first cost is low, remarkably low. They can be laid right over your present roof, too!

Their beautiful surface colorings will greatly enhance the architectural beauty of any home. Surely you will want to know more about them—and that suggests the coupon below.

Asbestos

INSULATION
BRAKE LININGS
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CEMENTS

JOHNS-MANVILLE

ASBESTOS SHINGLES

JOHNS-MANVILLE CORP., 292 MADISON AVE., N Y C.

Kindly tell me how I can roof or re-roof most economically with Johns-Manville Rigid Asbestos Shingles.

Name .....

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Why Camel leads the world

GOODNESS has made Camels the leader of the world that they are today. Goodness means the quality of the tobaccos from which they are made, the skill with which the tobaccos are blended to bring out the fragrance, to produce the mildness, to give that subtle quality and taste that smokers find only in Camel.

Goodness means such a standard of uniformity that the billionth or the trillionth Camel is sure to be just as good as the first. It means the honesty, the truthfulness, the sincerity of purpose to make and keep Camel the leader—the cigarette most preferred by the greatest number.

Have a Camel!

R. J. REYNOLDS TOBACCO COMPANY, WINSTON-SALEM, N. C.

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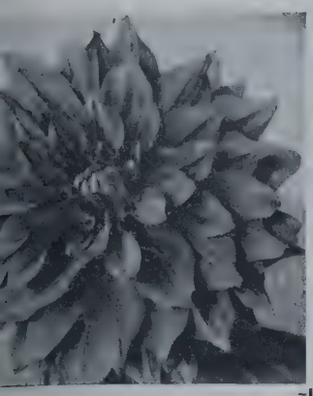


Elite Glory

The Greatest Dahlia in the World
Originated by W. W. Kennedy & Sons)

This great decorative is the most ectacular dahlia to date. Since t exhibited it has created a sen- ion unknown to any other dahlia. e highest award and most covet- honor at the last New Jersey te Dahlia Show went to Elite ory. The radiant red color of this antic flower gives it an effect of lliance that has not been sur- ssed.

Tubers $10.00 Plants $5.00

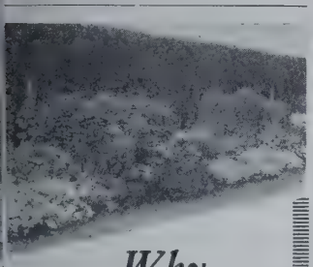
Herald-Tribune Elite

s remarkable white decorative won the den & Home Builder Sweepstakes at v York 1925. It has won First Prize "Best White" wherever shown.

Tubers $5.00 Plants $2.50

d for Catalog listing the 1927 Dahlias , not only the new Dahlias Elite but 200 varieties of the best dahlias.

W. W. KENNEDY & SONS
l Bank New Jersey
Growers of Dahlias Elite



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12 of the Choicest Kinds—2 Plants each—$5.00 Postpaid

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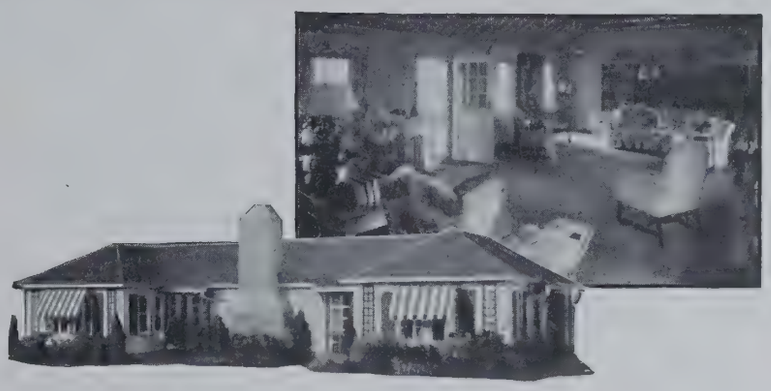
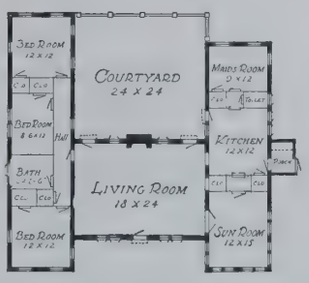


You can erect this charming cottage when and where you want it . . .



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Hodgson Portable Houses are finished to the smallest detail by skilled woodworkers here in our great workshops. Shipped to you in finished sections, plainly numbered and all ready to bolt together.

Only the finest woods obtainable are used in Hodgson House construction. The framework is of sturdy Oregon pine. The walls and roofs of red cedar—the most durable wood known. Staunch and steady and absolutely weather-proof, Hodgson Houses stand for years without repairs.

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HODGSON *Portable* HOUSES

RE-MOVE-ABLE STEEL CLOTHES POSTS

WHY use wooden clothes posts? They are unsightly and last only a few years. These posts are made of high carbon steel tubing 1½ inches in diameter, and reinforced with concrete. They are strong, attractive and will last indefinitely. Stand 6½ feet above ground. Easily removed from the socket.

Ask your dealer, or write us for Folder G.

Green Enamel finish, $2.75 each, complete.

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This price includes delivery in sets of four or more.

Also Manufacturers of Removable
STEEL TENNIS POSTS AND FLAG POLES

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autumn brown **birch** the ideal interior trim

Its mellow warmth of coloring and its beautifully figured graining give an effect unexcelled by costly imported woods. And, its nearly "mar-proof" hardness assures it will retain a fine appearance permanently.

Architects are more and more specifying "Beautiful (hard) Birch" floors with Birch trim for harmonious beauty plus long serviceability.

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Overall 16¼ x 27½
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Special **$35.00** Postpaid

A creation by men whose family, since colonial days, have been craftsmen of hand-made furniture. Correct to the minutest detail in design and construction.

Send for descriptive folder of handmade reproductions

C. R. HOOD
31 Newbury Street
Boston, Mass.

Small luxuries for the bedroom

A. LOUISE FILLEBROWN

Countless little bits of decoration and convenience for the bedroom are often neglected for one reason or another, and there is no better time to add these small luxuries than right now, when the whole house is changing from its winter to its summer clothing. Recently we have had occasion to assist in selecting certain of these little articles for the green and lavender bedroom of a friend, and a fascinating experience it has been.

First we found a tiny clock for the night table with luminous dial that will tell the hours faithfully in the darkness. We also found a water bottle of amethyst enamel with matching tumbler that, besides being useful, will bring a note of lavender into that side of the room to match the lavender taffeta draperies opposite. This is a vacuum bottle so that ice water will keep cold throughout the night, but, instead of the cumbersome type we associate with automobile picnics, it is slender and graceful. Beside this on the table is a little square enamel box of the same color, that sends a flood of white light across the room when you push the spring. The tiny spot light is particularly useful if there is no switch conveniently near the bed, and the colored enamel finish makes it much more attractive for a dainty bedroom than the old-fashioned nickel.

An electric heating pad is now often used in place of the old hot water bottle, and comes dressed up in a suede leather cover, in several soft colors. We chose pale green to match the green walls of this particular bedroom.

The taffeta curtains had been held back by matching bands of silk, but these had becomed wrinkled and needed freshening. We discarded them and looped the curtains back over Colonial tiebacks of green enamel with a star-shaped decoration at the back set with small mirrors like a mosaic. Besides being rather new these are most decorative, and when the lights are on in the room they glisten cheerfully against the softer gleam of the

The Trysting Pl

THIS silhouette scene fro original cut by Doris Bu is one of a series of four, whic have reproduced.

Printed in black on cream ground, size 7¾ x 8 inches on 10 x 10 inches. Price $1.00 unframed.

Also supplied on cream paper soft gray background and borde figures and garden seat black. 8¼ x 8⅝ inches on paper 10¼ inches. Price $1.50 each, unfr

We make many attractive fram these subjects. Prices on re

Send for our folder which illu four silhouette scenes.

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Arlington, Mass. and
4 Park Square, Boston,

Winthrop Chest of Drawers

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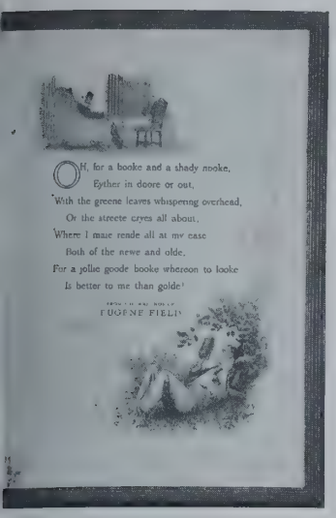
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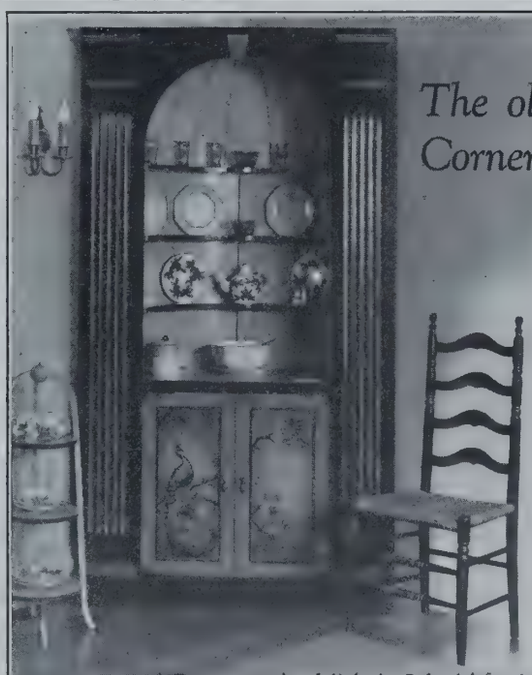
For the bed, satin covers for blankets or comforts are made nowadays in many delicate colors. These fasten on like a pillowcase, with the opening in the center instead of at the end. They also come in washable materials like soft silk, or silk mull. Besides saving the blankets they furnish a lovely color note in the room. While we were looking over these attractive covers we came upon the new colored sheets and pillowcases. Once upon a time these could be had only in soft silk, and were very expensive, but lately they have been made in colored muslin, light pink, blue, green, and orchid, and are said to be as easily washed as white.

A small hooked rug beside the bed brings a bit of welcome fresh color. These usually come in gay tones, and the one we bought for this particular room has a corn yellow background with lavender flowers and green leaves with border of black around the edge. It is oval in shape and against the plain taupe carpet it is most decorative.

A round black velvet pillow for the chaise longue was another addition at this time. It was smooth, with boxed edges, and the two-inch space between the sides was filled with a puffing of light green taffeta, and the edges fastened with a silver cord.

The table beside the chaise longue really needed a reading lamp, and the present vogue for colored crystal lamps suggested the type. We found a green glass lamp with a light green pleated shade, flairing so that a pale yellow lining was visible. These lamps are not very expensive and the smaller ones come with delicate designs painted on them in thick enamel paint.

Another novelty for the dressing table is the perfume burner. A tiny electric bulb is concealed beneath the petals of a wax flower, or the curving leaves of a Venetian glass novelty; there is a tiny cup above the bulb and after perfume is put in the cup the heat from the bulb causes it to evaporate and fill the room with delicate fragrance.



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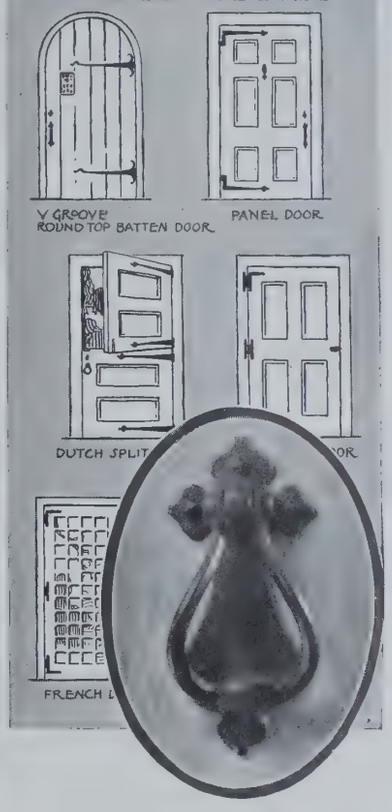

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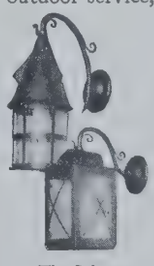

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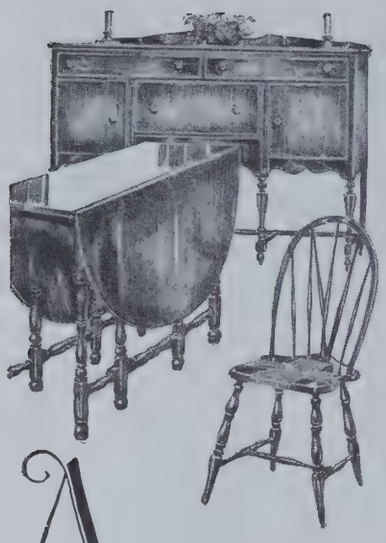

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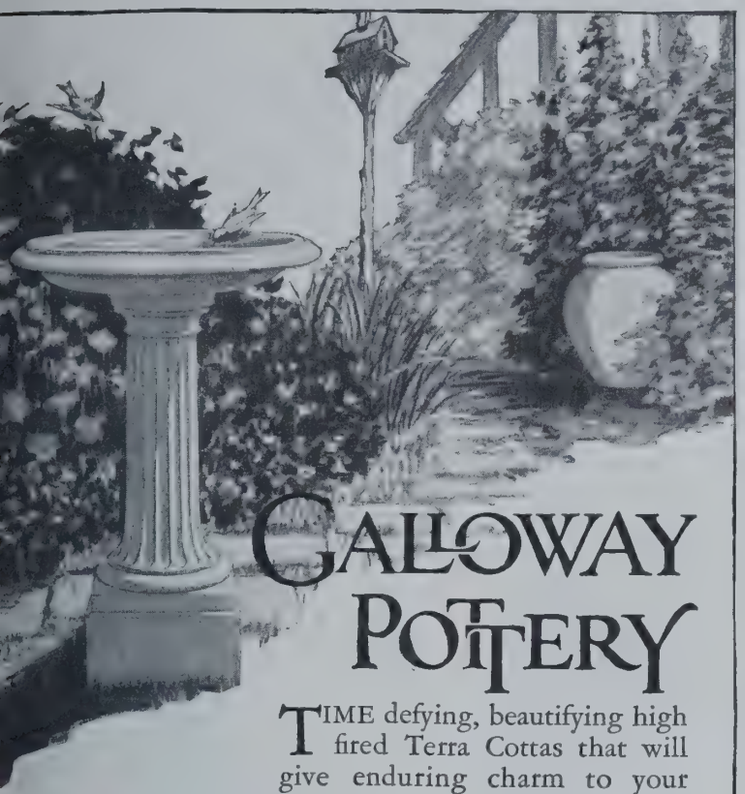

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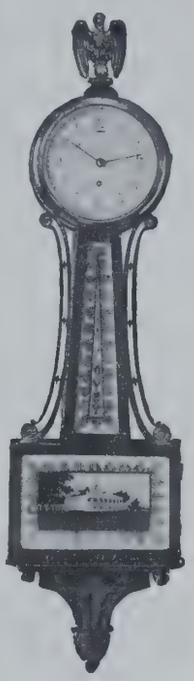

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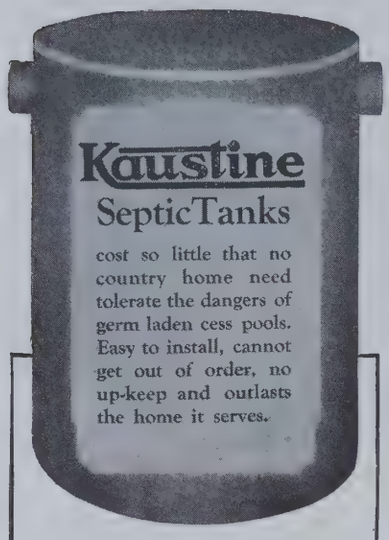

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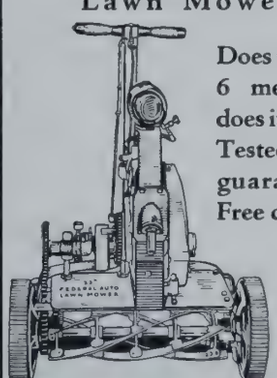

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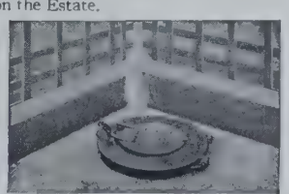

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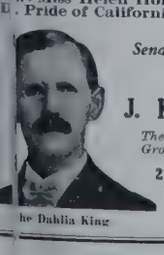

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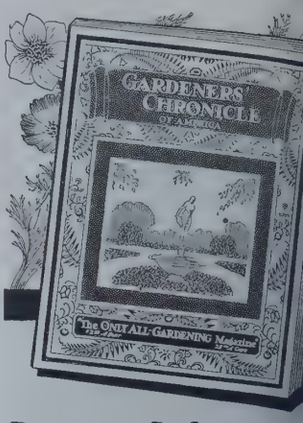

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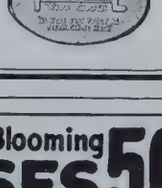

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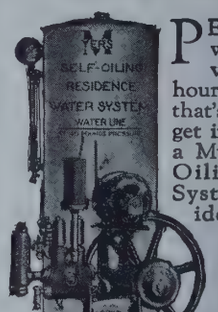

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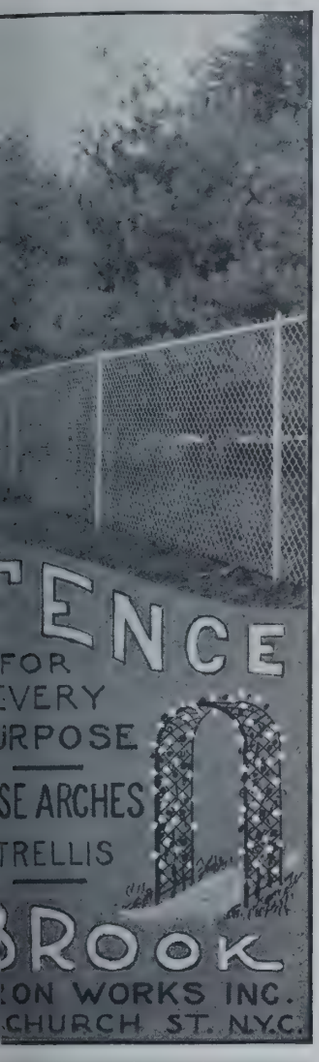

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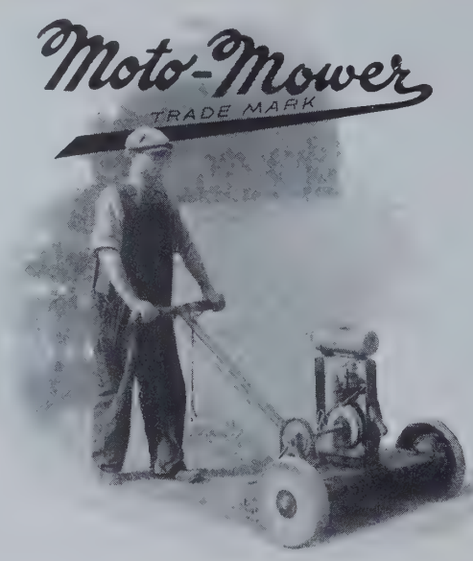

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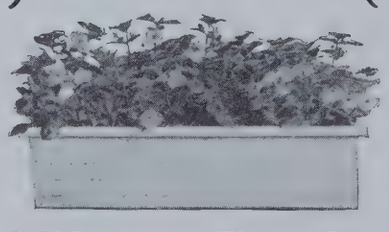

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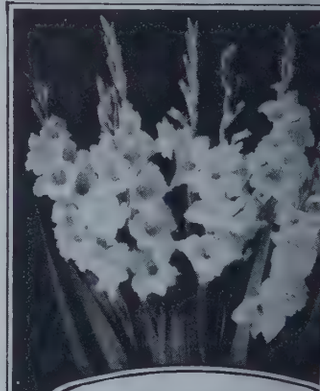

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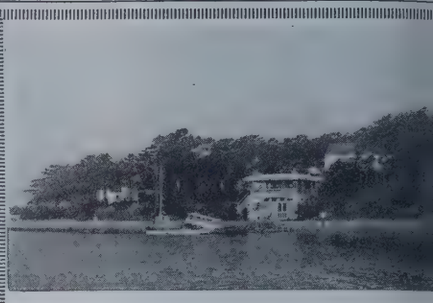

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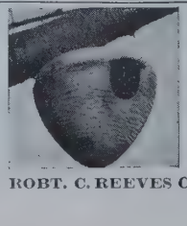

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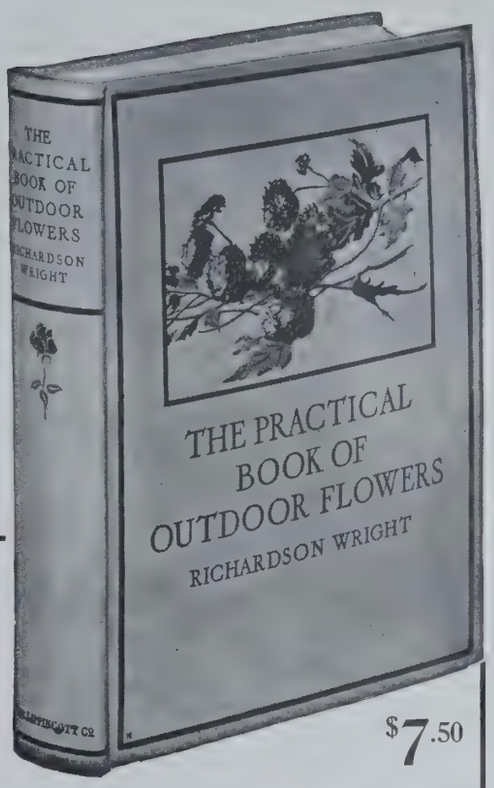

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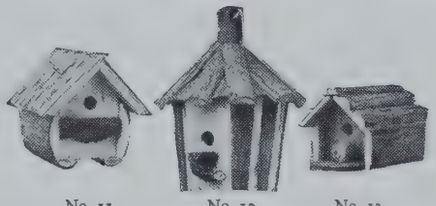

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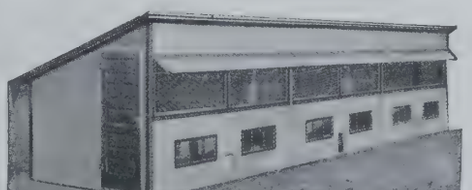

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What the home owner should know about water supply pipe

1. *Why is the selection of permanent plumbing pipe important?*

A large part of the pipe installation is usually inside walls or under floors. The cost of tearing out walls and floors in order to replace corroded pipe may be many times the original cost of the material.

2. *What are the outstanding advantages of Brass Pipe over iron or steel pipe?*

Galvanizing only temporarily protects iron or steel pipe from rust. Brass Pipe, unlike iron or steel, cannot rust, nor clog with rust deposits. It cannot discolor water, nor stain basins or bathtubs. It insures a full flow of water, as clear and pure as its source, as long as the building stands.

3. *What is the cause of reddish water?*

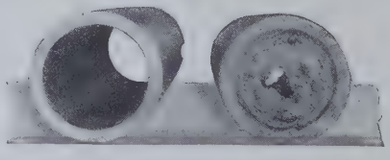
Rust continually forms inside iron or steel pipe and is carried along in the water.

4. *What are the disadvantages of rusty water?*

It stains washtubs, sinks and bathtubs, ruins clothes in the laundry, and is disagreeable to drink or use for bathing.

5. *Why does the flow of water from iron or steel pipe gradually diminish?*

When 1/40 of the thickness of iron or steel pipe is changed to rust it will form a mass large enough to clog the inside completely. Much less rust will reduce the flow to a trickle.



Anaconda Brass Pipe and Iron Pipe after four years of identical service

These pieces of pipe were taken from water lines which were installed in the same building at the same time.

The brass pipe was in excellent condition, with no signs of corrosion. The iron pipe was almost entirely clogged with rust, and was also badly pitted on the outside.

6. *Why is it possible to use smaller sizes of brass pipe?*

With brass it is unnecessary to allow for reduced flow of water caused by internal rust deposits. The internal diameter of the pipe remains unchanged.

7. *Do hot water lines fail before cold water lines?*

Yes, when iron or steel is used. Heat increases the amount of oxygen liberated from water, and oxygen in contact with iron forms rust.

8. *Should brass pipe be used for cold water lines?*

Yes. The life of any iron or steel pipe is limited and must eventually be replaced at considerable expense.

9. *What kind of fittings should used with brass pipe?*

Heavy beaded brass fittings of approximat the same composition as the pipe.

10. *How does the cost of brass pi compare with iron or steel?*

Brass pipe costs slightly more in the fi place—about $75 more for the average $15,0 house. The cost of replacing iron or steel pi *once* can easily amount to more than *twice* t difference. With Brass Pipe the first cos the last.

11. *How long will brass pi last?*

Brass Pipe, installed in the famous old Par House, Boston, in 1856, was removed in p fect condition when the building was t down in 1926. During those seventy ye the pipe gave expense-free service.

12. *How can one select good br pipe?*

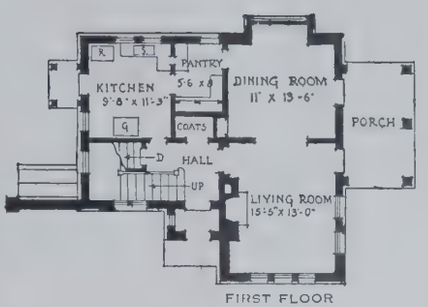
Brass Pipe made especially for water serv lines, by responsible manufacturers, sho give satisfactory service. The American Br Company guarantees its product, and stam its trade-mark, ANACONDA, in the me a protection against substitution and a p manent means of identification.

Ask for Anaconda when you remodel or bu It costs no more, and you get the best. "T Years Hence," an interesting booklet co taining valuable information, may be secu by writing to The American Brass Compa General Offices: Waterbury, Connecticu

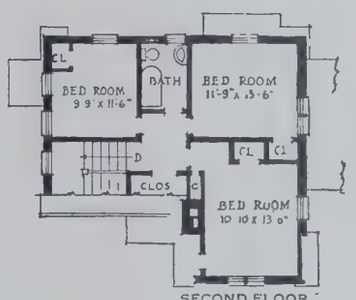
ANACONDA BRASS PIPE

Installed by leading plumbing contractors

Six-Room House No. 104



FIRST FLOOR



SECOND FLOOR

Plan now your own charming Face Brick

Home of Beauty

COLORFUL Face Brick will make your new house a real home—substantial, comfortable, satisfying—one that will serve you a lifetime and pass down to your children's children, lovely with the mellowness of the years, precious with the cherished memories of family fireside and genial friends.

In the amazing range of attractive Face Brick colors and textures you will find just the right tones to suit your particular house and your own individual tastes.

Durable, comfortable through all the seasons, safe from fire, slow to depreciate, with low insurance rates and smaller fuel bills, freedom from repair and painting costs, your Face Brick home will in the long run cost no more than the house built of less beautiful, less enduring materials.

"Face Brick Bungalow and Small House Plans" embrace 128 designs of Face Brick bungalows and small houses. These houses are unusual and distinctive in design, economical to build, and convenient in floor plan. Issued in four booklets showing 3 to 4-room houses, 5-room houses, 6-room houses and 7 to 8-room houses. The entire set for one dollar; any one of the books, 25 cents. We can supply complete working drawings at nominal prices.

AMERICAN FACE BRICK ASSOCIATION
1748 Peoples Life Building, Chicago, Illinois

The dealer who displays this sign

AFBA USE FACE BRICK

Face Brick
made by a Member of the
AMERICAN FACE BRICK ASSOCIATION

carries the best quality in Face Brick

Even if you are only dreaming of building you need these books

"The Story of Brick"

—a valuable booklet with beautiful illustrations of modern homes and chapters on such matters as Comparative Costs, Basic Requirements in Building, The Extravagance of Cheapness and kindred subjects. Sent free.

"The Home of Beauty"

contains 50 two-story, six-room houses, representing a wide variety of architectural styles and interior arrangements selected from 350 designs submitted by architects in a nation wide competition. Sent for 50 cents. Complete plans for all these houses available at nominal prices.

"The Home Fires"

tells how to build a real fireplace and shows many attractive fireplace designs. Sent for 25 cents.

"A New House for the Old"

Stop repairing and painting by veneering the old house with beautiful Face Brick. Booklet sent free.

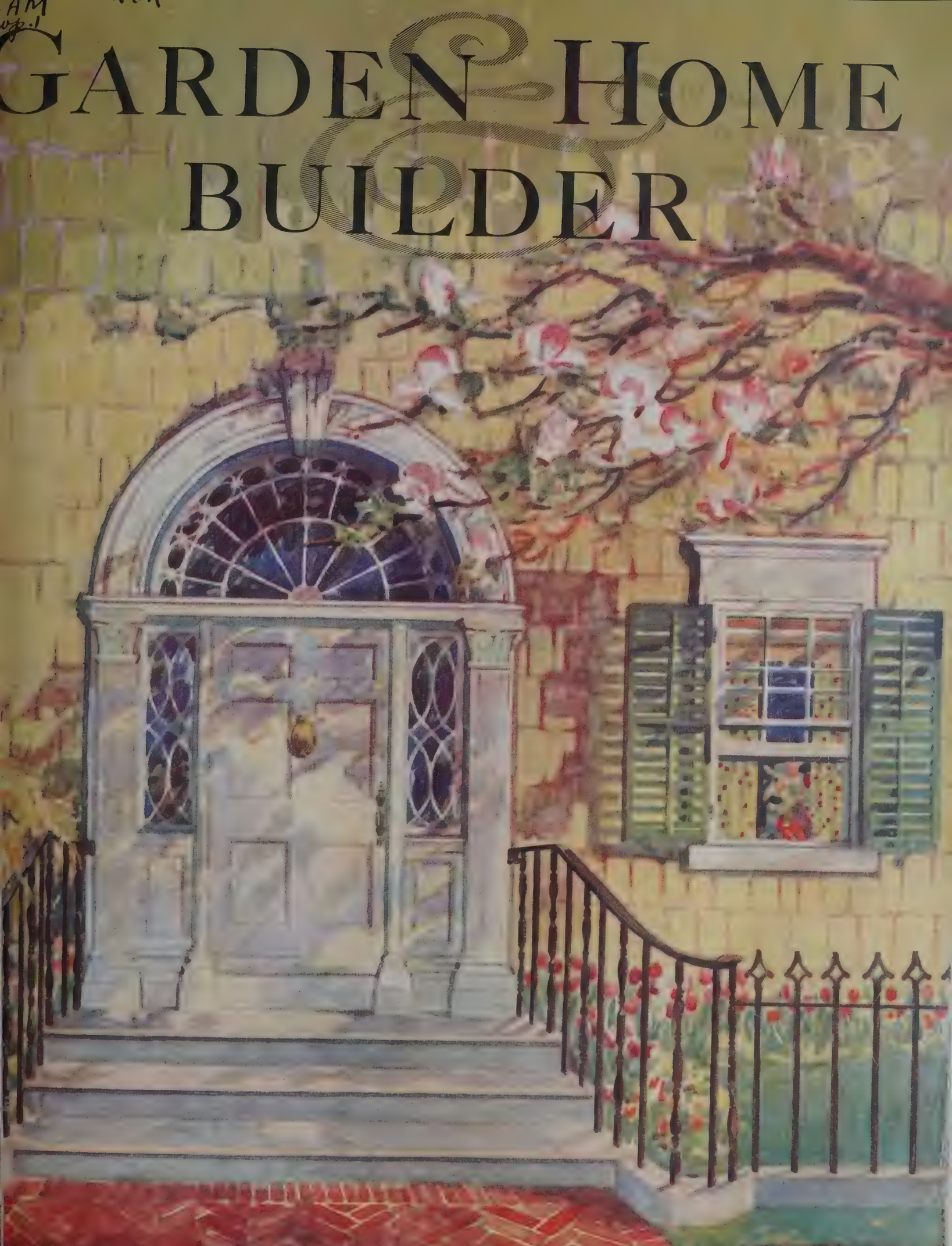
Toasting brings out the hidden flavor of the world's finest Turkish and domestic tobaccos

LUCKY STRIKE

"IT'S TOASTED"

THE COUNTRY LIFE PRESS, GARDEN CITY, NEW YORK

GARDEN & HOME BUILDER



1927
NTS

ALL ABOUT WOOD FOR BUILDING

A SCHLING IMPORT ORDER—*NOW*

Will Bring You This Fall

Holland's Finest Bulbs—at Extraordinary Savings

3 GLORIOUS DARWINS

As illustrated directly above

(A)	Prince of the Netherlands	*per hundred* $ 7.00
(B)	Massenet	" " 10.00
(C)	Wally Moes	" " 7.00
	6 bulbs each, 3 varieties, 18 in all	$ 1.75
12	" " 3 " 36 " "	3.00
25	" " 3 " 75 " "	6.00
50	" " 3 " 150 " "	11.50
100	" " 3 " 300 " "	22.00

3 EXQUISITE COTTAGE TULIPS

Illustrated above at right

(E)	Hammer Hales	*per hundred* $ 9.00
(F)	Golden Spire	" " 9.00
(G)	Pride of Ingelscombe	" " 10.00
	6 bulbs each, 3 varieties, 18 in all	$ 2.25
12	" " 3 " 36 " "	4.00
25	" " 3 " 75 " "	7.00
50	" " 3 " 150 " "	13.00
100	" " 3 " 300 " "	25.00

SCHLING'S *Special Border Collection*

(Shown in the foreground of centre picture above)

Marconi, Purple-Violet Darwin	*per hundred*	$ 5.50
Nauticus, Rose, Blue center Darwin	" "	4.00
Farncombe Sanders, largest sct. Darwin	" "	4.00
Inglescombe Yellow, The Yellow Darwin	" "	4.50
Pride of Haarlem, Am. Beauty Rose	" "	3.50
Loveliness, Tyrian Rose	" "	3.50
Mrs. Krelage, Rose-Pink Shaded blush (25 at 100 rate)		4.00
		29.00

Special Collection offer—100 bulbs each of above 7 varieties $26.00

3 GEMS! RARE COTTAGE TULIPS

for the connoisseur

(K)	Nectar	*per hundred* $12.00
(L)	Idyll	" " 8.00
(M)	Argo	" " 14.00
	6 bulbs each, 3 varieties, 18 in all	$ 2.50
12	" " 3 " 36 " "	4.25
25	" " 3 " 75 " "	8.00
50	" " 3 " 150 " "	15.50
100	" " 3 " 300 " "	30.00

THE great Holland bulb growers are ready *Now* to make important price concessions for immediate orders. Add your order to our own large import orders and we can get for you not only the advantage of bed rock prices for highest quality (prices far below those that will obtain next Fall) but we can have your orders packed for you, in Holland, saving you extra packing cost, reducing freight, handling, and import charges to a minimum and guarantee to you the pick of the new crop,—*The biggest and finest bulbs grown in Holland.*

SPLENDID BREEDER TULIPS

for the connoisseur

(H)	Prince of Orange	*per hundred* $13.00
(I)	Plutarchus	" " 8.00
(J)	Alice	" " 12.00
	6 bulbs each, 3 varieties, 18 in all	$ 2.50
12	" " 3 " 36 " "	4.25
25	" " 3 " 75 " "	8.00
50	" " 3 " 150 " "	15.50
100	" " 3 " 300 " "	30.00

NOTE: 25 bulbs of *any* variety *listed* at the hundred rate.

The Heralds of Spring

200 of these Lovely Spring Beauties—25 each of the following 8 named varieties for only **$6.0**

Snowdrops—Glory of the Snow (Blue)—Heavenly B
Grape Hyacinths—Blue Squills (Scilla Siberica)—Blue B
(Scilla Campanulata)—White Blue Bells—Wood Hyacin
(Scilla Nutans)—Winter Aconites.

DAFFODILS AND NARCISS

For Naturalizing and Lawn Planting

OUR Old Dominion Collection in choicest mixture airy and medium Trumpets, short cupped and lov Poet's varieties. All first quality bulbs grown in Virgi where their culture has flourished since Colonial da These bulbs being native, are fully acclimatized and n better can be grown anywhere. The supply will equal the demand. Order at once.

100 Bulbs $7.50 **1000 Bulbs $70.**

3 MAGNIFICENT DAFFODI

(N)	Lucifer	*per hundred* $15
(O)	King Alfred	" " 30
(P)	Giant	" " 30
	6 bulbs each, 3 varieties, 18 in all	$ 5
12	" " 3 " 36 " "	9
25	" " 3 " 75 " "	18
50	" " 3 " 150 " "	35
100	" " 3 " 300 " "	70

CASH DISCOUNT OF 5%

If you send cash with order.

CAUTION—These prices good only till July 1st.,

EXTRAORDINARY OFFER

100 Darwin Tulips *only* $2.50

Choicest, first size bulbs, sure to bloom. Schling's Special Mixture made up especially for us from ten of the finest named varieties—not at all the ordinary field-grown mixture usually sold.

A $6.00 VALUE *For Only* $2.50!

MAX SCHLING SEEDSMEN, INC.

Schling's Bulbs

Madison Avenue at 58th Street New York City

Gentlemen:—Please enter my order for bulbs checked on enclosed list for which I agree to pay at these special import prices when order arrives about September 30, 1927.

☐ I am deducting 5% cash discount and enclose full payment in advance.

☐ Please send me your special "Import List" of Bulbs.

Name .....

Address .....

N. B. Many other enticing bulb offers in our *Import Bulb List*—sent free on requet.

. . . and for what you don't see

Make the beauty of your new home more than "skin-deep" by using California Pines for the "skeleton". Strength and rigidity, economy in handling and "stay put" qualities, are equally important in the studs, joists and rafters of the frame as in the parts you see. Fewer repairs, an always livable home, with higher resale value, come from absence of plaster cracks, creaking or sagging floors.

Utility
WHERE NEEDED

Faithful Summer Sentinels

Door and window screens of California Pines stand lifetime guard

BECAUSE screens are constantly exposed to weather and to rough usage you should use extreme care in selecting the wood for them. California White Pine and Sugar Pine have proved ideal for door and window screen construction.

These woods have more than ordinary resistance to warping, twisting, swelling and contracting. Screens made of California Pines retain their perfect fit and accuracy of operation through the years. They are light in weight, imposing but slight pull on hinges, yet are sturdy, rigid and durable.

The firmly soft texture of California Pines and their even grain, without hard streaks, insure precision milling and accurately fitted parts. California Pines take screws right to the edge without splitting and hold them permanently and also have remarkable affinity for glue. They contain no acids to corrode the metal screening.

Light, bright, satin-smooth surfaces take any color paint, require fewer coats, and hold the original beauty. The grain lies flat and there are no pitch pockets to mar the finish.

California Pines are the woods chosen by manufacturers of screens, entrance and interior doors, window sash and frame for the best of their output. They have proved to be exactly suited to the requirements of door and window operation.

Use California Pines not only for screens, doors and door frames, window sash and frames but also for exterior siding and trim, porches, garages, interior woodwork, built-in conveniences and for all exposed and hidden uses where beauty or utility is requisite.

Remember too that storm sash made of California Pines repay their cost in fuel saving.

Don't build in the dark

Send for our free, 48 page, illustrated book, "Pine Homes." It covers the ABC's of home building in simple terms, makes the mysteries of construction plain as daylight, gives views of many attractive homes and will probably give you some clever ideas for your home. The coupon brings it gratis.

2425

California White and Sugar Pine Manufacturers Association
676 Call Building, San Francisco

Please send book "Pine Homes" also data sheets on subjects checked:

☐ Sash and Frames ☐ Interior Molding and Trim ☐ Doors
☐ Siding ☐ Exterior Finish and Porches ☐ Lath ☐ Framing
☐ Sheathing _____
(any other subject)

Name _____

Street _____ *City* _____

"Cal Pine"
MARA

is the quality and ue pledge of this Association of lumber nufacturers with an nual output approxiately 2 billion feet.

CALIFORNIA PINE

California White Pine (trade name) — California Sugar Pine

California White and Sugar Pine Manufacturers Association

Also producers of

CALIFORNIA WHITE FIR • CALIFORNIA DOUGLAS FIR • CALIFORNIA INCENSE CEDAR

Van Bourgondien

The Legend of the Narcissus

IN the 20th century, he might be a movie star, but in the ag of Greek Mythology he was forced to pay the penalty o Death, and all because he was too good looking. This unfortun ate, young god, Narcissus, was the son of the River God, Cephis sus, and the nymph, Leiriope, It was prophesied that Narcissu would live to a respectable old age provided he never looked o his own features. A safe restriction, for there were no lookin glasses around the Cephissus household, but unfortunately Nar cissus wandered into a sylvan glade with crystal clear pools an streams. In one of these he became infatuated with the reflectio of his own features. In defense of Narcissus one legend record that he thought it was the image of his beautiful sister, and tha she would soon return to life. Heroic like, he waited for thi event, and refused to eat or sleep.

Tripping into the glade one day came a young nymph, Echo a beautiful, and a fit companion for most any young god. Sh spied Narcissus. "Ah! my hero!" But Narcissus was in n frame of mind to reciprocate nymphaic affections. Stung by hi indifference, Echo complained to Nemesis, the Goddess of Ver geance who somehow seems to have been mother protector fo jilted nymphs—that Narcissus was so stuck on himself that h would not even give her a look. Nemesis got busy and so perse cuted Narcissus that he died waiting for his sister in the forest But Nemesis too was so impressed with the features of the youn god that it was decreed that a Springtime flower should perpetuat his name forever.

There is No Legend in Van Bourgondien Daffodils

As a matter of fact there are acres and acres of Daffodils growing in our Babylon, Long Island, nurseries. For eigh years we have been growing Daffodils on Long Island successfully. Our catalog describes ample and choice varieties with a special sec tion of Daffodil novelties.

Our Special Suburban Daffodil Collection

	Doz.	100
Campernelli Odorus Rugulosus (Jonquils) Small cluster golden yellow flowers	$1.35	$10.00
Conspicuus (Barrii) Golden yellow perianth, red edge on cup	1.75	12.00
Emperor (Yellow Trumpet) Sturdy all yellow flower	1.50	11.00
Evangeline (Leedsii) All white flower	1.75	12.00
Glory of Sassenheim (Bicolor) Perianth white, trumpet golden yellow	2.00	15.00
Golden Spur (Yellow Trumpet) Medium size. All yellow. Early	1.50	11.00
Laurens Koster (Poetaz) White parianth, delicate orange cup	1.50	11.00
Ornatus (Poeticus) Snow white perianth, red eye. Early	1.35	10.00
Pheasants Eye (Poeticus) Snow white perianth, red eye. Fragrant. Late	1.35	10.0
Queen of the North (Leedsii) All white. Very fine and free.	1.75	12.0
Sir Watkin (Incomp.) Yellow perianth, deep cup. Free flowering	1.50	11.0
Victoria (Bicolor) Pure White perianth, golden trumpet	1.50	11.0

5 Bulbs each of the above 12 varieties (60 bulbs)	$ 7.50
10 " " " " " " " " (120 ")	14.00
25 " " " " " " " " (300 ")	32.50
100 " " " " " " " " (1200 ")	125.00

10% DISCOUNT ON ALL DAFFODIL ORDERS RECEIVED BEFORE JULY FIRST AND ACCOMPANIED BY FULL CASH

We guarantee all our Bulbs whether grown in Holland or America

Catalogue with Beautiful

The GARDEN AND HOME BUILDER. May, 1927. Vol. XLV. No. 3. Published monthly by Doubleday, Page & Co., Garden City, N. Y. Subscription price, $3.00 a year. Entered as second class matter at Garden City, N. Y., under the Act of Congress, March 3, 1879.

Brothers' Bulbs

TULIPS—In our 1927 catalogue we believe you will see the best color illustrations of Tulips shown in any catalogue in America to date. There are views of Tulip and Hyacinth fields in Holland and our 44 acres on Long Island, New York, devoted mainly to Daffodils. It contains a full list of our Tulips, Daffodils and other Spring Flowering Bulbs with a Special Connoisseur's Section of Novelty Tulips and Daffodils.

Our Special Suburban Tulip Collection

	Doz.	100
Baronne de la Tonnaye. Clear carmine-rose, running to soft pink	$ .60	$4.00
Bartigon. Fiery crimson, white base	.65	4.50
Clara Butt. Clear salmon-pink, finest pink	.60	4.00
Dream. Beautiful shade of lilac. Gigantic size	.65	4.50
Farncombe Sanders. Exquisite brilliant scarlet. Strong grower.	.65	4.50
Inglescombe Yellow. Clear golden yellow. In reality a Cottage	.55	3.50
Loveliness. Satiny rose. Very dainty	.60	4.00
Massachusetts. Very fine pink, white edge, white base	.60	4.00
Pride of Haarlem. Brilliant rose-carmine	.60	4.00
Psyche. Old rose with slightly lighter edge. Blue base	.60	4.00
Remembrance. Lilac, shaded mauve	.60	4.00
Zulu. Blue black. Very distinguished	.60	4.00
5 Bulbs each of these 12 named varieties (60 bulbs)		$3.00
10 " " " " " " " " (120 ")		6.00
25 " " " " " " " " (300 ")		12.00
100 " " " " " " " " (1200 ")		45.00

10% DISCOUNT ON ALL TULIP ORDERS RECEIVED BEFORE JULY FIRST AND ACCOMPANIED BY FULL CASH

We guarantee all our Bulbs whether grown in Holland or America.

Van Bourgondien Bros.

Box B **BABYLON, LONG ISLAND, N. Y.**

Color Illustrations — "FREE"

New Floors *for a* Few Dollars

Household electric machine, scrapes, refinishes, waxes, and scrubs

No great strength is needed to operate the machine. You simply guide it by raising or lowering the handle.

This one machine, by means of interchangeable brushes and blocks, performs five different jobs—it scrapes, sandpapers, waxes, polishes, and scrubs.

A NEW and extremely easy way of caring for floors is here offered you. It is radically different from anything in your experience. It is the application of electric power and mechanical genius to an old, old problem of the home.

New floors and old—both show amazing improvement.

Five Astonishing Results

The Ponsell Electric Floor Machine brings you five important benefits.

First, it removes from a wood floor all the hardened dirt, the old shellac or varnish. Once more you see the lovely surface of the wood itself.

Second, it sandpapers the surface to a texture of satin. A skilled carpenter working many hours could not make that surface smoother.

Third, it rubs wax into the wood. It rubs with a speed and vigor impossible to attain by hand. Thus, by friction, the wax warms, spreads evenly over the entire surface, goes 100% farther.

Fourth, it polishes—and how it polishes! Your floor gleams with a surpassing luster, assumes a mellow natural glow, glistening on in spite of dust and footsteps. And refinishing only needs to be done ONCE! All that is necessary afterward is a few minutes' waxing and polishing once in awhile—an operation that the machine makes absurdly easy. Then your floors *always* look as though they had been refinished the day before.

Fifth, the machine scrubs such floors as need scrubbing. Thus it cleans them thoroughly, more thoroughly perhaps than they have ever before been cleaned.

Floors of All Kinds

The Ponsell Floor Machine takes care of *all* your floors. It gives linoleum a luster surpassing anything you have ever known . . . a surface so immaculately smooth that dust and dirt have a hard time sticking to it. The Ponsell scrubs tile, cement, or any other kind of floors as they never could be scrubbed by hand, and without the least splashing.

With the machine it is ridiculously easy. No skill is necessary, no great strength or energy. The Ponsell is easier to operate than a vacuum cleaner. You do not push or pull it—you simply guide it. In a few minutes eight-year-old children have become expert in its operation.

Our greatest argument is the machine's actual performance. You owe it to yourself to see a demonstration. You owe it to your home to learn more of this wonderful machine. Use the coupon; ask us to send you immediately full information and prices; let us tell you which of our 24 branch offices is nearest to you, so that you may arrange if you wish for a FREE demonstration in your own home—or a 10-day FREE trial if you are too far from the nearest office.

FOR YOUR BUSINESS TOO: *Thousands of leading firms keep their floors spick and span with the Ponsell. Far cheaper than hand labor. Write for information. See coupon.*

PONSELL FLOOR MACHINE CO. GHB5
Dept. 35, 220 West 19th St., N. Y. C.

Please mail me full information and prices regarding your Electric Floor Machine.

I am interested in { business / residence } floors.

Name _____

Address _____

City _____ State _____

Looking for something *different?*

When that healthy discontent with gardening along conventional lines assails you; when your system craves new garden excitements, then think of a *Rockgarden.* It is the one type of gardening offering unlimited means for self-expression, at very limited cost!

100 Choice Rockgarden Plants, $12.00

This collection will contain a judicious selection of old favorites for a well balanced rockery. There will be a number of graceful Sedums, of the cunning and coddling Sempervivums, of spicy Pinks, hardy Ferns and some wildflowers, Altogether I promise that my choice must satisfy *you* or your money back.

What more can I say? If not particularly interested in a Rockgarden, give my free catalog a chance to acquaint you with other plants and shrubs for various types of gardens.

EDWARD GILLETT
Fern and Flower Farm
3 Main St., Southwick, Mass.

NANKING CHERRY

Long years ago a royal visitor, or possibly a common sailor, carried Nanking Cherries from their home in China to the picturesque island of Japan. They made themselves at home, grew, bloomed, filled the air with fragrance and beauty. Millions of flowers, and much of the color, for Japan's cherry-blossom festivals come from the Nanking Cherry. Japanese children—and grown-ups, too—say the fruits are good to eat; they are small, but the color is so sparkling that the fruit looks like little rubies.

Nanking Cherries Thrive in American Gardens

These lovely trees are entirely at home in America, yet few gardens have them. In bloom during April they brighten the whole landscape. In the shrub border, massed along a driveway or walk, or as single specimens, few flowering shrubs are so effective. Gardeners who know the Nanking Cherry are quite ready to displace common shrubs with these floral gems.

Well grown trees—Hicks quality of course—
2 to 3 ft. high, 75 cts. each, $7 for 10;
3 to 4 ft. high, $1 each, $9 for 10.

Home landscape for 1927

will introduce to you many of the rare and unusual plants, shrubs and trees grown at Hicks. For immediate landscape effects we have large specimen evergreens and shade trees, which can be moved at any time. A copy of this booklet will be sent on request.

HICKS NURSERIES

BOX M, WESTBURY, L. I., NEW YORK

Save YOUR LAWN and GARDEN by using Skinner System Sprinklers

SKINNER SYSTEM OF IRRIGATION.

This Skinner System Garden Sprinkler is completely hidden, yet always ready to provide refreshing rain

Flowers and vegetables can't help but flourish when watered with a Skinner System Sprinkler.

Here is a portable line brought in for temporary use. Can be it wherever there is a water connection.

'onderful Gardens in Spite of Dry Weather

r weather has no terrors for gardens tered with Skinner System Irrigation. ey grow. They produce. They flourish n early spring to late autumn. These strations show what may be expected en gardens are watered with Skinner tem Sprinklers. They may be installed where easily and quickly. They may adapted to any garden of any size or pe. And once installed, they last for rs. They are always ready for use. ply turn the valve and your garden will e a copious shower of rain whenever it ls it. Ask for plans and prices.

Well-known Users of SKINNER SYSTEM

John D. Rockefeller, Jr.
Andrew Mellon
Henry Ford
J. Ogden Armour
Alfred Dupont
Julius Rosenwald
Cyrus McCormick
Hubert Parsons
C. Studebaker

DRY weather is the relentless enemy of the garden. It causes more loss and ruination than all other things combined. And yet it is the easiest to control.

Use Skinner System Sprinklers and the devastating effects of long droughts and hot, withering suns are effectively and permanently overcome. Skinner System rain is just like a refreshing shower, gently falling in a misty spray over your growing garden.

"It looks, it feels, it acts like rain," exclaims one enthusiastic home gardener. "I get better, earlier, more produce from my garden since putting in the Skinner System," writes another.

Skinner System rain doesn't puddle. It doesn't wash away the soil. Not a drop is wasted. Instead, it thoroughly saturates the ground, reaching every root, and giving plant, flower, and vegetable the moisture they need for rapid, vigorous growth.

Skinner System overhead irrigation is the product of more than 20 years devoted exclusively to solving watering problems. It is acknowledged everywhere as the highest achievement ever attained in garden irrigation.

Tell us the size of your garden, and without cost or obligation of any kind we'll suggest an irrigation system planned exclusively for you, and at the same time quote you prices that you will agree are remarkably low.

There's a SKINNER Sprinkler for Every Lawn

Get this Book Free

The photographs on this page are only a few of the many in our catalog No. 313, devoted largely to garden watering. It shows the Skinner System concealed along walks, behind borders, in hedges, beneath lawns.

It tells about special lines for the formal garden—the tennis court—the polo field. It is full of interesting facts gathered by us during more than 20 years devoted exclusively to solving watering problems.

Send to-day for this interesting book and find out how to water your garden in the right way.

To-day it is conceded by those who know that there can be no one sprinkler that will meet all conditions. It is acknowledged that the type of sprinkler best suited to one lawn may not be adapted to another. That's why it is folly to purchase "just a lawn sprinkler" without knowing what it will do. And that's why each type of sprinkler we make is intended to do a certain kind or kinds of work—for some of our sprinklers serve several purposes.

Regardless of the size or shape of your lawn, there's a Skinner Sprinkler that will exactly fit your needs. They range in price from 50 cents to a $5000 system. These illustrations show what a few of them do. But there are many more. Ask for our new Lawn Sprinkler folder that illustrates and describes them all.

The "Peacock"—a wonderful sprinkler, very beautiful in action. Waters an area 15 ft. by 50 ft. Mounted on wheels. Easily moved from place to place.

The "Tu-Way"—waters either full circles or half circles. One of the best small sprinklers ever made.

The "Roto-Rain"—The highest development in rotary lawn sprinklers. Ask for circular that tells all about it.

The Skinner Portable Oscillating Sprinkler is unequalled for watering large lawns and formal gardens. Get the facts about this remarkable sprinkler.

THE SKINNER IRRIGATION COMPANY
219 Water Street **Troy, Ohio**

Every Inch a King!

There is much noble blood among the Daffodils, but there is only one King Alfred! Well grown, King Alfred measures 4 inches across, with a substantial, yet elegant trumpet 3 inches deep. A massive flower of uniformly clear golden yellow, of perfect form and balance; this is considered by connoisseurs everywhere as one of the purest gems of the trumpet type. **Each 25c; Doz. $2.50; 100 $20.00**

Other *Tacoma-Grown* Narcissi

There are *enough* of Lawler's Daffodils *for everybody*, at *prices no higher* than *before* the embargo. Leaders which I grow *in quantities* include:—

Emperor. Perianth primrose, trumpet yellow. Dozen $1.00; 100 $7.50.

Golden Spur. A uniform golden yellow. Dozen $1.25; 100 $8.50.

Madame Plemp. White perianth and rich yellow trumpet. Very graceful. Dozen $1.00; 100 $7.50.

Poeticus recurvus. The fine old-fashioned Pheasant Eye. White with orange cup. Dozen 50c; 100 $4.00.

Barrii conspicuus. Yellow petals with short cup of darker yellow. Grand for cutting. Dozen 75c; 100 $6.00.

Sir Watkins. Perianth sulphur, cup tinted orange. Dozen $1.00; 100 $7.50.

Alba Plena Odorata. The fragrant, double Poet's Narcissus. Dozen $1.00; 100 $7.50.

Leedsi, White Lady. White, with crinkled pale yellow cup. One of the prettiest of the Star type. Dozen 75c; 100 $6.00.

Very Special Offer:—I will supply 10 each of above fine sorts, 80 bulbs in all, for $6.00

That Color Scheme with TULIPS—

Here are eight varieties chosen from different classes to create a colorful, yet harmonious picture. At prices quoted you can well afford to gratify your desire to experiment with color schemes.

Dream. Pale heliotrope Darwin. 26 in. Doz. 80c; 100 $5.50.

Faust. Dark purple Darwin, 30 in. Doz. $1 20; 100 $8.00.

Pride of Haarlem. Rose-carmine, 28 in. Doz. 60c; 100 $3.50.

Remembrance. Silvery lilac Darwin. 25 in. Doz. 80c; 100 $4.50.

Marie Louise. Old rose Breeder. 24 in. Doz. $1.00; 100 $6.50.

Panorama. Deep orange Breeder. 22 in. Doz. $0.90; 100 $5.50.

Prince of Orange. Orange-scarlet Breeder. 20 in. Doz. $1.75; 100 $10.00.

Yellow Perfection. Bronze yellow Breeder, 30 in. Doz. 90c; 100 $6.00.

Very Special Offer:—Dozen each of above 8, 96 bulbs in all $7.00

Please write for my free catalog TODAY!
Besides Tulips and Narcissi it lists all the small flowering spring bulbs, bulbous Iris, Japanese Iris and Lilies. Yours for the asking.

GEORGE LAWLER, Bulb Grower, Gardenville, Tacoma, Washington

BOBBINK & ATKINS

Ask for Catalog

World's Choicest Nursery & Greenhouse Products Grown In America

Visit Nursery

Old-Fashioned Garden Plants

Our collection of Hardy Perennials, in new and old varieties, includes many rare kinds difficult to obtain elsewhere. From this assortment you can readily select plants that will continue the flowering season until late Autumn. Among these are Aconitum autumnale, Japanese Anemones, Aster cordifolius Mme. Carroy and October Dawn, Lythrum, Caryopteris, Helenium, Helianthus, B. & A. Hybrid Marsh Mallows, Cardinal Flower, Phlox in variety, Sempervivum (Houseleek).

Hardy Herbaceous Plants (mailed last fall) is replete with information about Hardy Plants for gardens everywhere. Flowering Period, Color and Height are clearly indicated.

Novelties and Rare Plants (now ready) lists new and rare Perennials, Roses, Shrubs, and Evergreens, which were not described in the latest Perennial catalogue.

Roses by Bobbink & Atkins (mailed last spring) and its *Supplement* (for spring of 1927) correctly describe 750 tested Roses, many novelties of merit, four new Climbing Roses, and a large collection of Tree Roses. Ask for Special list of Potted Roses for late spring and summer planting.

Evergreens, Shade Trees and Vines presents deciduous trees, conifers and broad-leaved Evergreens, Shrubs, Hedge Plants and Hardy Vines.

In your request it is important to state definitely what you intend to plant, as we issue several Catalogs

BOBBINK & ATKINS, Rutherford, New Jersey

PEACOCK DAHLIAS from DAHLIALAND, N.J

To Old Friends and New —We Offer

12	SUPERB (Value $3.75)	$1.50
12	NEW AND RARE (Value $10.50)	$3.50
6	EXHIBITION (Value $15.00)	$5.00

All by Mail Postpaid. All named and labeled. Guaranteed to grow and give satisfaction.

WORLD'S BEST GARDEN COLLECTION

SUNSET GLOW	$1.00
MINA BURGLE	.50
MRS. J. HARRISON DICK	.35
L. KRAMER PEACOCK	.35
ROSALIE STYLES	.75
DELICE	.35
Total Value	$3.30

All for $2.00

WORLD'S BEST COLOR COLLECTION

RODMAN WANAMAKER (Best Autumn Shade)	$3.50
DR. I. N. BEEGLE (Best White Cactus)	3.00
C. B. GITHENS (Best Yellow Cactus)	2.00
LEO NIESSEN (Best Red Dec.)	5.00
MAE GREFE (Best Shell Pink)	2.00
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All for $12.75

FREE — Our 1927 Catalogue, "THE WORLD'S BEST DAHLIAS." Freely illustrated, including 10 varieties in natural colors. The leading Dahlia Catalogue. Write to-day.

PEACOCK DAHLIA FARMS

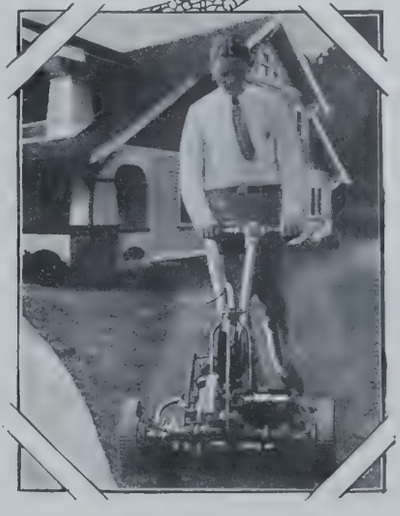
Dahlialand Box 3 **New Jersey**

What Price A Beautiful Lawn?

Eternal vigilance!—that is the price of a beautiful lawn. For a beautiful lawn is a *well-kept* lawn—a lawn that is frequently mowed and rolled with the best equipment. And if leadership in sales is a criterion, the *best equipment* is the group of dependable mowers made by Coldwell—the largest manufacturers of lawn mowers in the world.

Since 1867 the Coldwell product has maintained undisputed pre-eminence in its field. So generally is this pre-eminence recognized that home owners, superintendents of estates, park superintendents, and golf courses have adopted Coldwell Lawn Mowers as *permanent* equipment.

In the Complete Dependable Coldwell Line there's a mower for every type and size of lawn. And whatever model you select you are assured the unvarying dependability and efficiency in operation plus the long years of repair free service built into every Coldwell machine.



Coldwell Model "L" Mows and Rolls Simultaneously

The Coldwell Model "L" motor lawn mower and roller (pictured above) is recognized as the most economical and efficient machine for work on large areas. With detachable gang units it cuts a 60 inch swath. One man with a Model "L" can mow 10 acres a day—on one gallon of gasoline.

A Hand Mower f *proved* dependability

ne Coldwell Hand Mower shown the picture is the "BILTMORE," e acknowledged *best* of its type on e market. Light but sturdy. ishes easily, cuts quickly, evenly d quietly. Timken Tapered Rol- bearings lessen friction and eed the work. Mechanically su- eme in every respect, "BILT- ORE" assures long repair-free vice, further proof that the buy- g the *best* is the truest economy. ay we send interesting booklet?

Mow by Electricity

As easy to run as a vacuum cleaner! That's why women as well as men enjoy cutting the grass with the Coldwell Electric Lawn Mower. And no machine could provide more in staunch dependability and downright satisfaction. Trims quickly and evenly. All you have to do is to guide it. Plugs in on any electric outlet. Carries 150 feet of cable, allowing 300 feet cutting radius. Automatic reel keeps wire taut and out of operator's way. Cuts a 21 inch swath. Just try it. You'll be delighted. Booklet on request.

There is a Coldwell dealer near you who will help you select a mower suitable for your purpose, or our advice is at your service. Literature describing the Coldwell machine in which you are interested will be sent on request. Write for our "Care of the Lawn" booklet.

Hand — Horse

SINCE 1867 COLDWELL

Electric — Gasoline

DEPENDABLE LAWN MOWERS

COLDWELL LAWN MOWER CO., NEWBURGH, N. Y., U. S. A.

Year after Year They Call for the Same *Old Reliable*

Insecticides may come and Insecticides will go, but The Old Reliable "Slug Shot" seemingly carries on forever. That was the way in which a prominent Eastern Seedsman nicely summarized the insecticide situation. Now used by the third generation throughout the land, this "Gold Medal" remedy has earned the lasting esteem of American gardeners. Since 1880 it has aided the nation to combat Potatoe bugs, Currant worms, and other leaf chewing insect pests. It does not injure the foliage and is absolutely harmless to man, bird, or beast.

HAMMOND'S SLUG-SHOT 1880 1915 USED SINCE 1880 AN INSECTICIDE FOR GARDEN USE TRADE MARK

Other Hammond Gold Medal Insecticides

We offer remedies for nearly all evils that may befall your garden, be it outdoors or under glass. All Hammond Insecticides have stood the test of time—they are used by leading horticulturists throughout the country and heartily endorsed by this country's foremost seedsmen.

Thrip Juice
Kills all soft-bodied insects such as Aphis, Red Spider, etc. Has never failed to do the work in over forty years.

Hammond's Grape Dust
has for 36 years, proved an effective mildew remedy, especially valued by greenhouse owners. Equally useful outdoors, and equally effective as a spray or in powder form.

Copper Solution
is a great fungicide. A great cleanser with which to fight and remedy Blight, Rust, and Mildew.

Buy in Quantity
The larger the quantities bought, the cheaper become the insecticides. Ask your dealer or write us for your copy of "Insects and Blights" offered below.
Sold by the Seedsmen of America

"Insects and Blights"
is the title of our yearly Booklet, now in its 41st edition. You'll find it useful, holding many practical suggestions how to get more pleasure and less worry out of your garden. Sent free on request and please mention G. & H. B.

HAMMOND'S COPPER SOLUTION 1889 1889 STEALTHY AND DEADLY A USEFUL FUNGICIDE TRADE MARK

Hammond's Gold Medal Remedies are sold at most Reliable Seed Stores

Hammond's Paint and Slug Shot Works
BEACON NEW YORK

An unusual opportunity to secure high-class Irises at exceptional figures

Being primarily a hobbyist I have come to the conclusion that the better Irises are the only worth-while ones. The problem lies in being able to convince others that a 50c sort really *is* twice as fine as a 25c variety. And because I have a reasonable surplus of some extra-choice sorts, I am ready to devide, on the fairest terms imaginable—just to get acquainted.

$25 worth of Irises for $5
Fifty-four fine plants
HARDY GORGEOUS COLORING FREE FLOWERING

Nibelungen—Fawn standards; purple falls with a narrow yellow border. Value 50c

Powhatan—Bright bishop's violet. Brilliant and beautiful. Value 50c each.

Rose Unique—Very early. Bright rose. Free flowering. Value 50c each.

Mary Garden—Very handsome. Pale yellow, flushed lavender and minutely dotted and striped. Value 50c each.

Her Majesty—Beautiful light mallow pink. A very popular variety. Value 50c each.

Fairy—Highly fragrant pure white. A great favorite. Value 50c each.

Dalmarius—Gray, delicately flushed lavender.

Mrs. Alan Gray—A fine "pink". Unique for its tendency to bloom again in the fall.

Mithras—Exceedingly rich. Golden yellow and mahogany red, with a narrow yellow edging to the falls. Value 50c each

Trojana—Light lavender-violet and amethyst violet. Very fine. Value 50c each.

I will send four plants each of the above ten choice varieties; also four plants each of two other varieties of my own selection, all properly labeled, for $5.
And I will add, without extra cost, one each of the following: Ambassadeur—the world's finest. Value $1.; Opera—One of the richest colored Iris. Value 75c.; Cecile Minturn—A gorgeous pink. Value 75c each.

ADD A DOLLAR FOR A COLLECTION OF SIX EARLY DWARF IRIS, MY SELECTION, ALL LABELED.
AND ANOTHER DOLLAR FOR A COLLECTION OF 6 INTERMEDIATES
Now Is The Time To Plant Iris

Robert Wayman **Bayside, L. I., N. Y.**

SPRING IS HERE

In all its wonderful entrancing beauty, and your "Winter of Discontent" may be made a glorious summer by planting some of the CHOICE CHERRY HILL NURSERY STOCK.

The many Thousands of SPECIMEN EVERGREEN TREES and SHRUBS that we are offering for sale this season are a living testimony to that Quality which alone can give your garden and grounds that air of DISTINCTION and LOVELINESS which appeals so much to the HOME BUILDER.

Our catalog is free for the asking.

CHERRY HILL NURSERIES
(T. C. Thurlow's Sons Inc.)
WEST NEWBURY, MASS.
NOT OPEN SUNDAYS

THE PREMIUM GLADIOLI EXHIBIT,
PUYALLUP FAIR.
VARIETY, PITTMAN, GROWN BY CLARENCE PRENTICE
PRENTICE NURSERIES, KENT, WASH.,
FROM DISEASED BULBS TREATED WITH SEMESAN.

A "GLAD" SURPRISE

Blooms from diseased bulbs
WIN FIRST PRIZE
Another triumph for

SEMESAN

Makes Seeds Healthy

MUCH more vigorous growth . . . . better colored foliage . . . . a wonderful crop of flowers . . . . flower spikes larger . . . . color more intense than in any crop we ever had," writes Clarence Prentice, owner of the Prentice Nursery, Kent, Washington.

If the bulbs from which these flowers grew were *healthy, normal* bulbs, this letter would still be splendid evidence of *Semesan's* effectiveness. But Mr. Prentice says, "Our bulbs were badly infested with dry rot. Some were nearly dried, very light, and blackened as if charred. It seemed obvious that in a few years our stock of bulbs would be worthless." And Semesan did this Cinderella trick—made rotted bulbs flower into prize winning blooms.

Mr. Prentice learned about Semesan through an advertisement like this. He treated everything, including bulblets. with Semesan. RESULT ! ! ! !

"Topped the Seattle market, getting as high as a dollar a dozen when other gladiolus were bringing twenty-five cents a dozen . . . . took first prize at the Western Washington State Fair, held at Puyallup, Washington, September, 1926.

And what a harvest from such a planting!

"The bulbs just harvested," concludes Mr. Prentice, "—are the finest bulbs we ever had—no indication of dry rot. Without a doubt Semesan is one of the greatest fungicides we have ever seen . . . . anyone engaged in commercial growing of bulbs or other crops should treat all seeds and bulbs with Semesan before planting."

Gladiolus is only one of the crops which responds so wonderfully to Semesan treatment. You ought to know about the rest. Mail this coupon while the matter is still fresh in your mind.

Typical spikes in Semesan treated fields

Ragged plants in untreated fields

A typical diseased bulb which produced prize winning blooms

G. H. B. MAY

DU PONT

E. I. DU PONT
DE NEMOURS & CO., Inc.
Dyestuffs Department
Wilmington, Delaware

Gentlemen: Please mail me your Flower Booklet.

Name .....

St. or R. F. D. .....

City ..... *State* .....

WM. WRIGLEY, JR.
Owner of several large estates.

"Ants,"

Says Wm. Wrigley, Jr.,

"*are expensive* on any large estate. I think you have a *real control.*"

"Undoubtedly you have done a valuable thing in developing the Antrol System not only for owners and gardeners of large estates, but even more important, for those who live in cottages and have fewer shrubs and smaller gardens.

"Save Thousands"

"Common ants of the sweet-eating species protect and foster the growth of aphis, mealy-bug and scale because the latter excrete a honey-dew substance that ants use as food. I learned that I could not successfully control these other pests until I first controlled the *ants.* Scale, aphis, etc., were doing costly damage to my flowers, shrubs and plants.

"So J. P. Kihm, my head gardener, and I went for the ants on my Pasadena estate as a test of your system. I believe Antrol is going to save me thousands of dollars in plant and shrub replacements every year. I expect, therefore, not only to continue to use *Antrol* always in the future, but also your *Snarol meal* for snails, slugs, grasshoppers, earwigs and sow bugs, because I find that here, too, you have evolved the best thing of its kind."—(Signed) Wm. Wrigley, Jr.

* * * * * * *

Antrol is the first really scientific ant control ever to be supplied throughout the country by a reputable manufacturing research laboratory on a commercial basis which permits prices that the smallest cottager can pay.

Henry E. Huntington, E. L. Doheny, Jr., The Davey Tree Surgeons, the University of Southern California Medical Department, and other well-known men and institutions are Antrol users.

The Sunkist Orange Growers last year purchased 200,000 Antrol containers through their central buying organization. The Los Angeles County Horticultural Commissioner bought and used more than 1,200,000 of them. The great Pioneer Nursery of Monrovia, California, alone uses 2,000 jars.

"Results," the latter wrote, "have been so marvelous as to be almost unbelievable."

* * *

Antrol jars are patented. The tops are of non-rusting material. Antrol Syrup is especially compounded.

The ants crawl in and down the little "ladders" of excelsior and partake of the syrup. They carry it back to the nest and there feed it to the entire colony. Soon all the ants are exterminated *at the source.*

Antrol jars are far superior to tins or other containers because *tin rusts, forming oxide of iron,* which chemically transforms the syrup from a poison into *a food for* ants.

Use the genuine *Antrol* and avoid all disappointments as well as excessive costs.

Get Cutworms, Slugs, Snails

Snarol, a ready-prepared meal, *non-soluble in water* so rain or sprinkling doesn't harm it, and absolutely harmless to vegetation, quickly kills snails, slugs, grasshoppers, cutworms, earwigs and sow bugs.

Sprinkle it around the flowers and the shrubbery and save the damage from these pests. Remember the name—

Snarol

Send Coupon

Mail coupon below, or ask your gardener to do it. We'll then arrange with dealer named to furnish you with Antrol. Clip coupon now, before you turn this page.

Antrol

The Scientific National Ant Control

Antrol Laboratories, Inc.

Dealers:

Write us for our proposition

Antrol Laboratories, Inc.,
Sec. 2-B. 651-53 Imperial St.,
Los Angeles, California.

Please arrange with dealer named below to show me the Antrol system and quote prices with no obligation on my part. Also send me free booklet on "Pest Control" by A. D. Cardinet.

Dealer's Name.....

Address.....

Your Name.....

Address.....

J. Herbert Alexander

"Dahliatown"

14-24 Summer Street Middleboro, Mass.

DAHLIA ARISTOCRATS

MILLIONAIRE. One of the most popular Decorative Dahlias grown. Flowers 8 to 12 inches in diameter. Lavender-pink.....**$1.00**

GEORGE WALTERS. A gigantic Hybrid Cactus of salmon-pink with blends of gold. One of the very best.....**$1.00**

MRS. C. D. ANDERSON. Most attractive in my garden, a very large Show dahlia of rich purple-crimson.....**.50**

RENE CAYEUX. Glowing deep crimson-scarlet Cactus; very early, continuous and abundant bloomer.....**.50**

GOLDEN QUEEN. Ideal cut-flower dahlia, beautiful golden yellow. Pompons are more popular than ever.....**.50**

ABOVE COLLECTION, 5 TUBERS $3.00

BASHFUL GIANT. 8 to 10 inch flowers, of the finest Decoratives. Apricot with buff golden tints.....**$2**

CALIFORNIA ENCHANTRESS. Rose-shading to orchid. A most fascinating Hybrid Cactus, long strong stems.....**$1**

EMPEROR. The finest purplish maroon Decorative. Gigantic flowers, 8 to 10 inches in diameter.....**$2**

SEQUOIA GIGANTEA. Immense buttery yellow Decorative with a suggestion of red-bronze tints.....**$1**

GLORY OF NEW HAVEN. The finest Decorative; perfect formation, wonderful flower.....**$1**

ABOVE COLLECTION, 5 TUBERS $5

GLADIOL

6 HERADA. Beautiful orchid-lavende
6 CARMEN SYLVIA. Large pure whi
6 MRS. WATT. Glowing wine-crimso
6 SCHWABEN. Canary-yellow, red bl
ABOVE 24 GLADIOLI $
4 varieties, 6 of each .....$

RELIABLE COLLECTIO named varieties in 12 distinct $ colors.....

RAINBOW MIXTURE. Ch selection of all large flowering ty **$1.00** doz., **$8.00** per 100.

GENERAL MIXTURE. sortment of colors, **50¢** doz., $ per 100, smaller bulbs of above ture **25¢** doz., **$1.00** per 100.

Special Offe

Your choice of $6.00 worth from the a 12 named Dahlias, using price follow- $ ing each description, for.....

GARDEN OFFER. I will send the two a collections of Dahlias, the above $2.00 collection of 24 Gla and the Reliable Collection of Gladioli, a total of 10 dah- $1 lias and 36 gladioli having a catalog value of $17.25 for

All offers include postage paid and my guarantee of perfect satisfac

CATALOG ON REQUEST

The Wonder is that They Thrive at All!

Most plants are sadly handicapped. From babyhood to mature age they struggle against blights, bugs and other insect pests. Help to make plant life in your garden more agreeable and hence more fruitful by the liberal and frequent use of

Melrosine

The Greatest Allround Garden Cleanser

Right now, use it on your rose bushes—and sprinkle the soil beneath them with a Melrosine solution, too. The "pupa" of the Rosebug will soon stretch and hatch. Meeting the invaders right at the start will handicap *them* for life! The systematic use of Melrosine insures healthy plants, rids soil and surroundings of all factors detrimental to vegetation thus creating ideal growing conditions.

Melrosine is quite economical. If your dealer does not carry it we will supply a quantity sufficient to protect a dozen rose bushes all season for One Dollar. Instructive leaflet on request.

GARDEN CHEMICAL COMPANY

Park Avenue & 146th Street New York, N. Y.

Isn't this Miss Helen Eakin, rare new tulip a lovely thing?

It's a pure white. Not a nearly pure. But pure. You know what a triumph that is.

This wonderful white Darwin tulip will be available in 1928 in rather limited quantities. Scheepers has every available bulb there is. Which is another reason for sending for the Scheepers catalog and ordering early.

A Tulip Telling Tale Well Worth Your Reading

Let's start the tale by asking a question. Which to your notion, is the most convincing? The claims a concern may make about the superiority of their bulbs? Or the fact that such bulbs have repeatedly won gold medals and sweepstakes in the New York and all other important Flower Shows, over a period of more than 10 consecutive years?

All right then, that's where our tulip tale begins. Begins back there with those winnings over 10 years ago; and brings us up to this season's New York Show, with the gold medal award.

In addition to which is the supreme prize of all, the gold medal offered by President Calvin Coolidge. The quality of bulbs, that won Scheepers Tulips these awards, is the quality he offers you. They are the very cream of bulbdom. To one of our complete Tulip bulb catalogs, you are most welcome. It's illustrated in *true* colors made direct from the flowers themselves. Colors that are a safe guide to your direct purchases. Send for this tulip catalog with its valuable Color-Harmony-Guide enclosure. Order early. Make sure this time, of having Scheepers Quality Tulips.

John Scheepers Inc.

Flower Bulb Specialists

522 Fifth Avenue **New York City**

Attractive Lawns Don't "Just Happen"

They are generally the result of careful preparation and cultivation. Lawn culture consists of rolling, cutting and raking, but the most important factor is cutting! Wise indeed is the man who, for his Lawn's sake, uses the mower that really cuts (not pulls) the grass, the

Genuine

"PHILADELPHIA"

(Trade Mark Registered)

Lawn Mowers

Used more extensively on the finest private estates, cemeteries, public and private parks and golf courses than all other makes combined. A Genuine *"PHILADELPHIA"* will give lifetime service—many throughout the country look back upon a quarter century of constant use and are still going strong!

3 Styles "Eagle Motor Mowers"
20 Styles Hand Mowers
4 Styles Horse Mowers

Regardless of style, model or size, if it's a Genuine *"PHILADELPHIA"* Mower you may be sure that you own a mechanical masterpiece. Every part entering its construction is passed upon by a master craftsman. Progressive dealers the world over sell Genuine *"PHILADELPHIA"* Mowers. If your dealer does not offer them, please write for Catalog No. 25 giving full details about the entire line. Catalog is free, of course, and please mention G. & H. B.

THE PHILADELPHIA LAWN MOWER CO.
31st and Chestnut Streets
PHILADELPHIA, PA.
The Original People in the Lawn Mower Business

"Gentlewomen, if it be not too wet, may doe themselves much good by kneeling upon a cushion and weeding."

Giant Tulips

AT PRE-WAR PRICES

OUR unusual offer of Holland's finest tulip Bulbs is again repeated this year, and at a still lower cost made possible by the tremendous popularity which this offer gained last season. The great number of orders for these bulbs allow us to effect large economies in many ways, all of which mean a saving to you.

The Choicest May-Flowering Tulips

DARWIN, BREEDER, and COTTAGE TYPES

GUARANTEED TO BLOOM TRUE TO COLOR and to yield THE HIGHEST MEASURE OF SATISFACTION

SELECT 50 BULBS OR MORE (as many as you want), in as many colors as you want, but in no case less than *five of any one color.*

Make your selection now from these colors:

Crimson	Salmon-Pink	White, flushed Pink
Carmine	Flesh-Pink	Lavender
Scarlet	Bronze	Purple
Orange	Orange-Cherry	Black
Rose	Vermilion	Rose-Heliotrope
Cerise	Yellow	Yellow, flushed Orange
Light Pink		White

50 BULBS $1.85 **100 BULBS $3.50**

Postpaid, Anywhere in America **Terms: Cash with Order**

This offer is good only UNTIL JULY 1, for we must reach Holland with your order in time to select your bulbs right on the fields from the finest new crops.

"BEAUTIFUL GARDENS AT MODERATE COST," our exquisite new book for garden lovers is now ready. It contains complete cultural directions for Dutch Bulbs, Peonies, Iris, Lilies, etc. Sketches of the most gorgeous Tulip and Hyacinth beds, with instructions for planting for best display. Many illustrations of beautiful gardens and flowers in natural colors. Ask for a copy if you want to add a delightful bit of garden scenery at small expense.

Schenley Gardens

Box 76, CHESWICK, PENNA.

More than a million of our Tulips now in bloom in America

Rose for yo Garde

You, too, can have a garden this year, a garden filled with soms from early June frost—a rose garden furnishing a dant blossoms for use in your h and to bestow upon your frien *if you order "Star Roses" right*

"Star Roses" give most bl per dollar, because they are healthy, sturdy, out-of-door which have been scientifically g for you for three seasons; skil dug so that every root is perfec pertly packed so that roots are *al moist;* carefully shipped to reach in perfect condition. "Star R are all ready to grow as soon as are planted in your garden. N dious waiting. Glorious roses season—and quantities of the

The "Star Guide to Good Ro 100 pages, profusely illustrate color, tells about these superior r and offers over 200 choice vari It will help you to get the best for your garden. It is *FREE.*

A new 32-page booklet "Su with Roses" tells in story just how to care for your roses. It's only 25c, and that is refunded on your first "Star" purchase.

Write today. The "Star Guide to Good Roses" is FREE—send a postal for it. "Success" is 25c.

The Conard-Pyle C
Star Rose Growers
ROBERT PYLE, *Pres.*
Box 24 West Grov

P. S. Don't delay! If you want roses i garden this year, *now is the time to*

"Star Roses"
guaranteed to bloom

Dreer's Superb Roses

THE Dreer Dozen of Everblooming Hybrid Tea Roses reflects the mature judgment of Rose Growers throughout the land. The greatest reason for its high standing in popular favor is the yearly changes in its makeup. Of the Dreer Dozen of 5 years ago, only 6 varieties survive in the present collection. And the selection, from among hundreds, is based purely on merit—meaning free-flowering, long lasting qualities, in all sections and soils.

The "Dreer Dozen" of Hardy Everblooming Hybrid-Tea Roses

Bound to bloom freely this season because of the sturdy character of the field-grown plants. The selection embraces all popular shades, including many artistic color combinations. All are the leaders in their respective colors.

Duchess of Wellington. Intense saffron-yellow stained with deep crimson.

Hadley. Rich dazzling crimson-scarlet shaded velvety crimson.

Lady Ursula. A delightful tone of flesh-pink, delicately tea-scented.

Los Angeles. A luminous flame-pink, toned with coral and shaded with translucent gold at the base of the petals.

Mme. Edouard Herriot. The Daily Mail Rose. Of a superb coral-red shaded with yellow and bright rosy scarlet passing to shrimp-red.

Mme. Jules Bouche. The best white everblooming bedding Rose yet introduced.

Mrs. William C. Egan. Two-tone pink, the reverse of the petals a soft light pink, the interior deep flesh color. ***$1.50 each.***

Padre. A brilliant coppery scarlet flushed with yellow at the base. ***$1.50 each.***

Radiance. A brilliant carmine-pink, with salmon-pink and yellow shadings.

Red Radiance. A bright cerise-red.

Souvenir de Claudius Pernet. Most striking sunflower yellow, deeper in the center, without any color blending. ***$1.50 each.***

Souvenir de Georges Pernet. Of an intense oriental red, shading to cochineal carmine at the margin of petals.

Price: Any of the above, except where noted, in strong two-year-old plants, that will yield a full crop of flowers this season, **$1.00 each; $11.00 per doz.; $90.00 per 100**

One each of the "Dreer Dozen," a fine Collection, for $12.00

Other Famous DREER Specialties

Gladiolus—50 Varieties—Several Collections at Popular Prices.

Dahlias—Hundreds of Varieties—All Classes—A Selection of Ten Great Sorts for **$10.00.**

Ferns and Other Plants for Living Room and Conservatory.

Hardy Perennials—All choice kinds in the most popular classes.

HYBRID-TEA ROSE LOS ANGELES

The Dreer Garden Book for 1927 FREE

Puts at your disposal a wealth of information on gardening. Whatever your ambitions—fine flowers from seeds, greater Roses, surpassing Dahlias, showy Gladiolus or faithful old-fashioned hardy flowers—the Dreer Garden Book can help you make every garden dream come true. Please ask for it and mention the publication.

Henry A. Dreer

1306 Spring Garden Street
Philadelphia, Pa.

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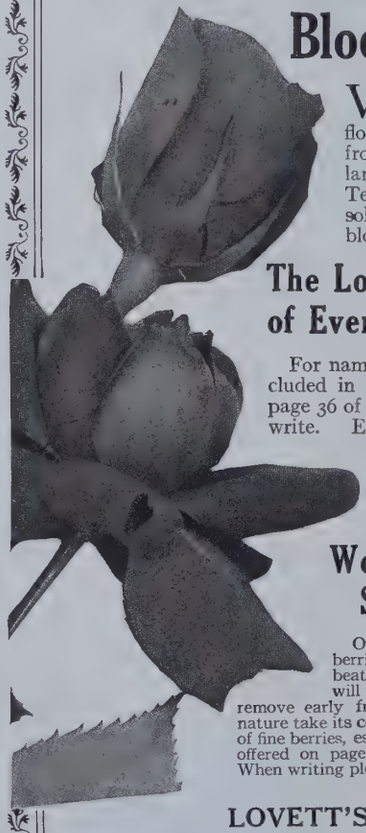

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GARDEN & HOME BUILDER

VOLUME XLV — MAY 1927 — NUMBER 3

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LEONARD BARRON, Editor — *LUCY E. HUBBELL, Associate Editor*

FORECAST

The summer home, closed for the winter months, always in the spring needs refurnishing and refurbishing; and the all-year-round dwelling even more needs "doing over" to make it cool and spacious and comfortable for hot weather living. Our June issue is devoted to Summer Equipment, and designed to make this spring planning and decorating a pleasure to the home maker.

Perhaps most important of all is the porch, and in "Furnishing the Verandah" Margery Sill Wickware, prominent New York decorator, suggests various color schemes for the outdoor living-room and describes all sorts of fascinating arrangements for beauty and convenience. In "Equipping the Summer Kitchen," Florence R. Clauss, authority on household furnishing, tells not only of practical conveniences for the summer kitchen and the newest housekeeping aids, but also stresses the need of beauty in the housewife's workshop. How a window shade can make or mar the appearance of a window both inside and out is talked of in practical fashion by Rose Cumming, who has achieved such distinction in the decorative field.

Gardeners, too, have their June "redecorating," and Amy Richards Colton's "Furniture for the Garden" describes and illustrates all sorts of garden furnishing, and its appropriate use in gardens large and small. The Iris enthusiast will enjoy another contribution from the magic pen of S. Stillman Berry, this time analyzing the progress among recent American breeders with the Bearded group. A cultural account of the Japanese Iris and how to handle it from the seedling on is contributed by another author, Mary R. Campbell. The treatment of the garden path is presented strikingly in a series of charming photographs; and reminiscences of the spring flower shows will be contributed by Leonard Barron, with photographs and reports.

DOUBLEDAY, PAGE & COMPANY, Garden City, N. Y.

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Open Secrets

THERE was a time (and not so long ago) when the growing of flowers was the exclusive occupation of a professional guild. Father handed on to son the secrets of the trade. While we still have the professional gardener, the amateur frequently beats him. It is no secret either, where bulbs and plants come from. Everybody knows that Tulip bulbs come from Holland where skill abounds to produce perfect bulbs. And these Dutch bulbs bloom readily for everybody.

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1st Coat

Note how evenly the priming coat of white lead is absorbed and that the delicate figure of the wood is almost hidden. This coat sinks into the fibre of the wood itself and becomes a part of it. On the other piece observe that the hard streaks of the grain are scarcely affected by the first coat because it cannot penetrate the rosin.

2nd Coat

Here the figure of the ***Arkansas Soft Pine*** casing is already entirely hidden while that of the heavier, resinous wood still shows plainly. As this heavier piece ages, the sap growth will shrink, leaving the pitch streaks high, resulting in what is commonly called "raised grain." As there are no pitch streaks in ***Arkansas Soft Pine*** Interior Trim, there is no possibility of raised grain.

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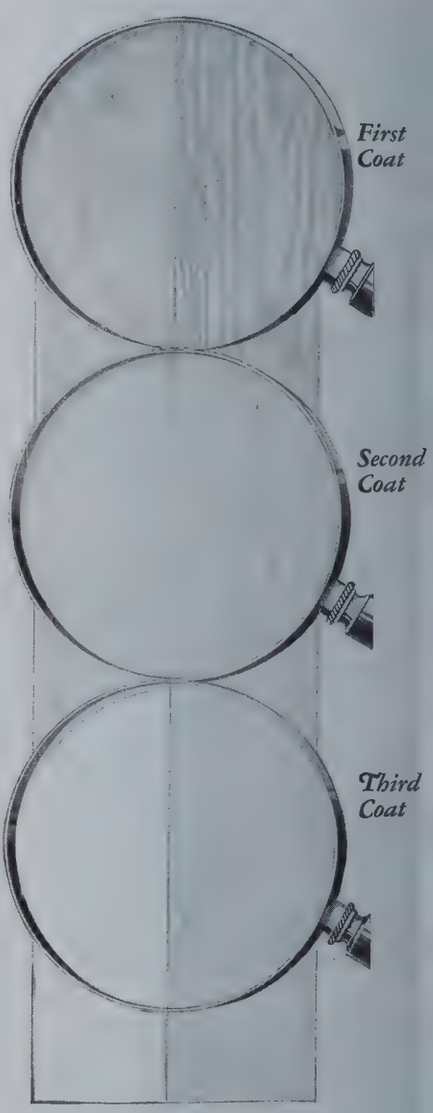

This "close-up" shows exactly why ***Arkansas Soft Pine*** is in a class by itself among moderate priced woods for fine woodwork in homes of the better sort. May we send you an attractive set of finished samples? It will be a pleasure to do so! Write today.

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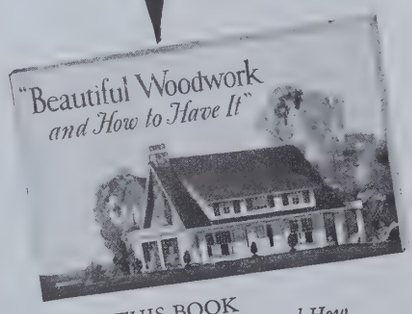

THIS BOOK *gives you the Why and How*

Arkansas Soft Pine Bureau

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ARKANSAS SOFT PINE TRADE MARK

GARDEN & HOME BUILDER

NEWS AND COMMENT

Durable Beauty in Building

Wood is the keynote of this issue, the second in a series of specially prepared manuals on the materials which have for centuries and do still contribute most to the durability and the beauty of houses. In January brick was discussed, and shortly the facts about stucco and stone will be set forth. It is not our intention to hold a brief or plead a cause, but merely to present with the utmost possible authenticity something of the story and the serviceableness of these four leading mediums, and to give the reader as much practical information as can be squeezed within the relatively narrow compass of magazine pages so that when he is ready to build he will have some notion at least of the many attractive possibilities now at his command. It is interesting to note, too, the transposition of design into different mediums. Our early colonists, for instance, thought in terms of wood, necessarily so since in the beginning at least it was the sole available material. Amusingly enough, the reverse process was employed by the Greeks who, in turn, long centuries ago, "transferred to stone the forms of carpentry" (see page 247).

&

Authors in This Issue

Widely known in the professional world for his many activities on behalf of architecture is Mr. Russell **F. Whitehead**, Editor of "Pencil Points" and also of "The White Pine Series of Architectural Monographs." These monographs, some 72 in number, have been appearing steadily over a stretch of years and constitute an exceedingly fascinating and valuable source of information on the wooden houses of this country during earlier centuries. Though primarily planned for the use of architects, any layman with a flair for the Colonial and a desire to know more about its finest original expressions will find in these pictures, drawings and descriptions much to interest and to delight.

We feel ourselves particularly fortunate in having, too, such outstanding contributors on the various phases of wood as Prof. George A. Garratt of the School of Forest Products, Yale University; Mr. Gerald K. Geerlings whose renderings show great delicacy and distinction; Mr. Cameron Clark of Clark & Arms, already known to many who follow the movement of modern country house design; Mr. C. Stanley Taylor, materials expert and associated with *The Architectural Forum;* and, among contributing landscape architects, Mr. Morley J. Williams of Cambridge, and Mr. Walter D. Popham of Cleveland, Ohio.

&

Quality in Seeds

While the seedsman has always been made to bear the burden of failure in seeds at the hands of those least qualified to pass judgment the fact remains that seeds are subtle mysteries. They cannot be subjected to ordinary commercial tests. They do not tell of their intrinsic worth by any physical or outward characteristic. Only by their fruits can you tell them. That occasional unscrupulous people foist bad seeds on the market is but an argument for the gardeners consistently dealing with reputable houses whose business is to sell seeds year in and year out. These are indeed real seedsmen and we can confidently state that full confidence can be placed in the seeds that are offered through the announcements that are carried in the advertising pages of this magazine and similar publications. Heretofore the bootleg seedsman, if the expression is allowable, has had an opportunity to milk the public here and there and it has been done, but restrictive legislation is making even that more and more difficult and throwing greater safeguards around the purchaser. The recently amended Federal Importation Act has a clause providing that "no person shall transport, deliver for transportation, sell or offer for sale in interstate commerce any seed which is misbranded within the meaning of this section, and shall be subject to seizure and condemnation."

&

Pageantry and Architecture

A most unusual book—*the* most unusual book that has recently come to our notice is Talbot Faulkner Hamlin's *The American Spirit in Architecture*, the fifth volume—in date of appearance Vol. XIII in the whole plan—of a unique series sponsored by the Yale University Press. Under the title of "The Pageant of America" this series unfolds in pictorial form the whole story of American national development. Each volume is not a mere meager-spirited chronological assemblage but conveys by its literally hundreds of illustrations some warm and living notion of the vast and striking spectacle of the unfolding of a nation. "Great architecture is the work of a people whose life rests on a stable economic foundation, whose traditions run far into the past, and who have become conscious of the peculiarities of their culture." Rosy indeed the future, then, for American architecture since conditions, as thus succinctly set forth in Mr. Ralph H. Gabriel's illuminating preface, are fully ripe; and for the inspiring record of bygone achievement let us turn to *The American Spirit in Architecture.*

&

A Great Orchid Show

The very name of Orchid is something to conjure with and it will be glad news indeed to many that May of next year will be distinguished in New York by the Third National Exhibition of the American Orchid Society, May 2nd, 3rd, and 4th. This is the first visit of the organization to the great metropolis and the meeting will be held in the recently opened Exhibition Hall of the American Museum of Natural History. It will be in conjunction with the Horticultural Society of New York. It is many, many years indeed since an exhibition of Orchids exclusively was held in New York City and then it was an individual enterprize.

&

The International Congresses

For all that the propagation of plants is the very basis of all garden operations, from the very earliest times there has been in the past and is to-day very little positive knowledge on this all-important phase of garden practice. The things that we do are empirical rather than logical or scientific. Some research work has been accomplished at the Edinburgh Botanic Gardens, Scotland, and it is interesting enough to learn that there is a proposed International Conference on Propagation under the direction of the Royal Horticultural Society to be held in 1930. The International Horticultural Association will also meet. This association holds its session this year in Vienna and will be participated in by official representatives from the leading countries of Europe and other parts. The general secretary is Prof. Sirks of Amsterdam, Holland.

Photograph by courtesy of Russell F. Whitehead

A FOREFATHER OF THE MODERN HOUSE

One of the most familiar of early New England types and one whose influence strongly persists. It has an invitingly homelike air and simplicity of construction—points to be remembered when adapting the style to our own needs. Of course, no style can be carried over in toto, and equally of course architecture profits and is enriched by its past. The Clapp house at Wiscasset, Maine, dating about 1800

Photograph by Kenneth Clark

WHERE THE CLASSIC BEFITS THE SMALL

So accustomed are we to associate the classic with the large that this little house built long ago (1825) fills the chance discoverer with incredulous delight. Serenely it sits behind its gateposts and its Lilacs with all the composure of perfection–a gem out of the genius of an obscure "architect-builder," Ephraim Russ. The Brock Sployd house at Rensselaerville, N. Y., originally owned by Gurdon Conkling

Photograph by S. H. Gottscho

THE FRIENDLINESS OF WOOD

Of an inviting simplicity is this panelled and cupboarded dining-room at Mr. George P. Butler's Mt. Kisco, N. Y., home. Entering, one is at once infected by its temperateness and cheer for the influence of rooms is both subtle and strong—as Lewis Mumford puts it, "a building is a vital experience: one does not merely see it with one's eye; one breathes it; one feels it . . ." Butler & Corse, Architects

The keystone of architecture through the ages—
without wood there could have been no America!

The prestige of wood

RUSSELL F. WHITEHEAD

WOOD THROUGH THE AGES

It is estimated that more than 80,000,000 people in the United States live in dwellings built of wood and that more than 40 per cent. of American industries are dependent on wood as a raw material. The products of the forests range from timber and lumber to pulp and paper, wood chemicals, naval stores, rayon, wood-flour and a thousand and one other commodities of the greatest importance in our social, industrial and economic life. Everyone, it is to be supposed, loves trees, for growing wood is beautiful.

Trees are a vegetable crop and like others of their kind, they grow to maturity, decay and die—a total loss unless they are harvested at the proper time and converted to the uses for which they may best be adapted. There is still a vast supply of standing timber that needs to be cut and used. According to the experts, there is something like 600 billion feet of standing timber that is no longer growing, more than half of it in the process of decay and subject to storm destruction.

The trunks or main stems of ligneous plants, which attain such dimensions as to be fit for use in architectural construction are known as wood or timber. The origin of the word "lumber" is not quite clear. It is first found in English of the sixteenth century with the meaning of "disused articles of furniture and the like which take up room inconveniently or are removed to be out of the way." The general sense can readily be seen in the following enumeration of household goods in a north of England will of 1587: "The tubs, kirns, stands, dishes, forms, chairs, tools and other lumber."

The word was thus in common use before the settlement of the United States began, and must have been well known to most of the colonists. In a new country very few household articles would be reckoned as "lumber" in that sense; they were too few and too valuable to be readily set aside as disused or worthless. What did exist in abundance was the product of the new country, timber, and it would be very natural to begin to use the word for the least useful or valuable portions of this. Whatever had not been or could not readily be made into beams, planks, etc., would be classed as "lumber."

Professor W. A. Craigie of the Department of English, University of Chicago, has found that the first apparent instance of this new special sense which has so far been noted is in a deed of 1662 from Suffolk, Massachusetts, referring to a vessel freighted in Boston with beams for houses, boards and other lumber." The word had acquired the meaning of "timber" in the seventeenth century, for Samuel Sewall uses it in that sense in his diary of 1697. The shifting of sense from "waste timber" to "rough lumber" and then to timber in general was natural. Professor Craigie says it is worth noting that Webster in 1806 defined lumber as meaning "timber in general, but chiefly small timber as boards, staves, hoops, scantling, etc." In 1828, however, he omits the first part of the definition and gives only: "In America, timber sawn or split for use as beams, joists, boards, planks, staves, hoops and the like."

The importance of the word from the early part of the eighteenth century onwards is shown by its getting into attributive or other combinations with different nouns. "Coasting vessels and lumber carriers"; "lumber money and excise money." Later, in 1786, we have the first mention of a "lumber yard."

SPECIES OF WOOD

In general, every country has its appropriate timbewr hich is produced by its indigenous trees; but there are some kinds of timber, such as that of the oak and that of the pine which, in consequence of their durability and of commercial intercourse, are used in all countries. If one considers, however, that there are more than a hundred *different* commercial species of wood in this country, each of distinct quality and scattered over every state in the union, the complex raw material problem of the forest industries can be appreciated. Some trees produce sap and open grained wood, while others have a greater percentage of heart and close grained material. It is necessary to know something about botany in order to select the right wood for its proper use.

At what period of the world botany first began to be studied as a science has not been satisfactorily ascertained. We are assured that Moses and Solomon were botanists and that traces of knowledge of science are to be found throughout the Scriptures, but it seems difficult to assign botany any such antiquity. That in the most remote ages man had his herbs and his roots; that he was acquainted with the property of one plant and the uses of another; that he gave them names was natural enough, but this has nothing to do with botany. The first dawn of that science broke from out of the investigations of the nature of matter and mind by the philosophers of Greece. It was not until the invention of the microscope that even an imperfect knowledge of vegetable anatomy could be gained and only when this great step was taken did vegetable physiology begin to establish itself upon a sure foundation.

Probably no treatise ever written has exercised a greater influence upon the classical traditions in architecture than have the Ten Books of Vitruvius. The author was probably a contemporary of Augustus. Incidently, he gives many glimpses of the life and daily thought of his times, as it affected the architect. His evident study of Greek philosophy and science contributed to make his work the most important literary medium through which the principals of ancient classical architecture have been transmitted to modern times. He furnishes the only contemporary description of Roman methods of building. From the early Renaissance, when Vitruvius was the final authority studied by Bramante, Michelangelo, Vignola and Palladio, until a recent date, the architecture of almost all European countries has owed much to this treatise. Almost the whole of Book II is taken up with a description of materials used in his day. There is a separate section on timber, in which Vitruvius tells the right season in which timber should be felled and methods for doing it. He says, "Trees vary and are unlike one another in their qualities. Thus it is with the oak, elm, poplar, cypress, fir, and the others which are most suitable to use in buildings. The oak, for instance, has not the efficacy of the fir, nor the cypress that of the elm. Nor in the case of other trees, is it natural that they should be alike; but the individual kinds are effective in building, some in one way, some in another, owing to the different properties of their elements."

THE WOODEN ORIGIN

Vitruvius lays some stress on the wooden origin of the "orders of architecture." Some of us have had a vague idea that this theory of wooden origin of entablature members was the offspring of some fertile modern brain. But in Vitruvius' book, we see that it has at least a respectable antiquity. The wooden hut has been universally assumed as the model or type of all styles of architecture and among all peoples, except possibly the Chinese or Egyptian. It was unquestionably that of Grecian architecture. The Greeks, working upon this, transferred to stone the forms of an assemblage of carpentry, a construction which gave birth to the members of the orders of architecture which are to this day the ornaments of our buildings. The first trees driven into the earth for the purpose of bearing a covering for shelter were the origin of the insulated columns of the portico of a temple and became one of the

splendid features of the art. As the trees were wider in diameter at the bottom than at the top so were the columns diminished in thickness as they rose. One writer imagines that the mouldings at the bases and capitals of columns had their origin in cinctures of iron to prevent the splitting of the timber. The architrave or chief beam speaks its origin. It was the great beam placed horizontally on the tops of the columns and destined to receive the covering of the entire building. The joists of the ceiling lay upon the architrave, the space in height which they occupy being called the frieze, the ends of the joists in the Doric order bearing the name of triglyphs from their being sculptured with two whole and two half glyphs or channels. Sometimes the ends of them are sculptured into consoles as in the Composite order of the Coliseum at Rome. The inclined rafters of the roof formed a projecture beyond the face of the building which delivered the rain free of the walls. The ends of these rafters are the origin of mutules and modillions. Here, then, in the skeleton of the hut may be traced the origin of the different members of architecture which have developed variously through the centuries in various countries and climates without loosing their fundamental character and meaning. Though most commonly associated with temples and other types of monumental public building, the classic forms have left their impress, too, on domestic architecture, even on the architecture of our own land, a far cry from ancient Greece. Up and down the Atlantic seacoast, and sometimes further inland, still stand dwellings of classic inspiration (see page 251) nor was the classic entirely confined to houses of the statelier sort with which it seems most naturally associated. Occasionally we come upon such beautifully delicate adaptions to the very small dwelling as that of the Sloyd House (shown on page 245) built early in the eighteen-hundreds.

We may trace the general form of architecture to three distinct states of the human race which necessarily influenced the nature of the habitations suitable to each and which ultimately became the standard models of the art. People whose dependence for their sustenance was on hunting the beasts of the field as well as those who lived on the produce of the waters, from natural indolence induced by those occupations and the little industry called for, were not, at an early period, led to the construction of dwellings. They availed themselves of the natural caverns of the rocks or at most hollowed them out for shelter and protection. Nations occupied in a pastoral life, through a large portion of the year, obliged for the sake of fresh pasturage frequently to change their abode, found the most suitable dwelling one which they could remove with themselves—hence the use of tents. Agriculture, which requires continued and active industry on the same spot, doubtless induced man to exert his energies in the erection of solid and durable dwellings. For his produce no less than for himself were they necessary, and the wooden hut with its sloping roof was the offspring of his wants. It is to these three fundamental states of mankind that we must refer to account for those striking peculiarities which prevent us from

Built during the eighteenth century at Guilford, Conn., this sturdy old house of the Bartholemew family holds much suggestion for the modern home builder and might in fact be reproduced exactly as it stands so far as the exterior at least is concerned, the little wing becoming, of course, the attached garage. The railing is the last fine touch of beauty

onfounding the art of one people with he art of another. In every country the reat leading forms spring from principles lependent on the various conditions of iving just enumerated. In every country vood has played an important part.

The forests of America were at one time ormidable and forbidding wilderness. The pioneering home-seeker was comelled to labor long and patiently to effect clearing for the cultivation of farm rops. The nation's greatness in agriculture as been possible only through the sacrifice f innumerable trees, often destroyed to he sole end of clearing the land upon vhich they stood. The earliest settlers long the Atlantic coast probably burned, eliberately, more timber than they used. 'ioneers who went west of the Alleghanies o the wooded plains of the states north f the Ohio river cut and burned millions of eet of magnificent hardwood timber, not ecause they were enemies of the forest, ut because they had to live. They removed he forests so that the land might be put to he better use of immediate necessity.

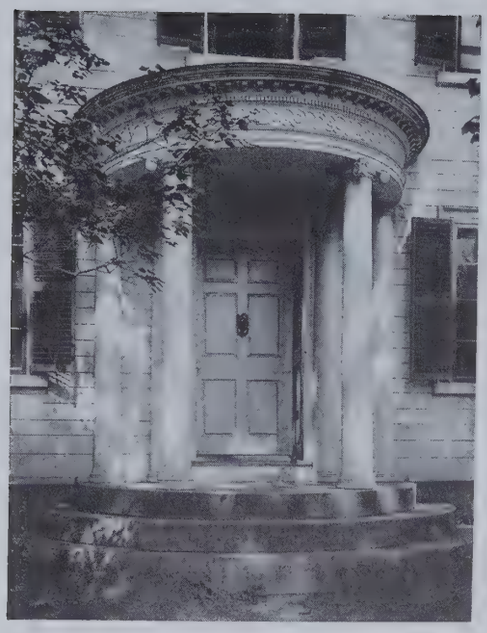
Man has learned from experience that the forest is no longer an enemy, but an invaluable ally in his pilgrimage through life. He has found that the woodlands mean not only fagots for his fireside and lumber for his home, but that the existence of forests is inextricably bound up with the purity of his streams, with protection from floods, and with his recreation.

The commercial lumberman, unlike the early settler, has felled trees for the purpose of utilizing every portion of them that could be manufactured into useful forms. Lumbering is our oldest industry, having attained the rank of the second largest manufacturing industry in America, because forest products—wood in all its countless forms—are absolutely essential to our daily lives. Wood for shelter, wood for fuel, wood for implements and weapons, wood for furniture, wood for vehicles of transportation on land and water—every moment of our lives from the cradle to the grave, we are using necessities or conveniences of wood. From lead pencils to dwellings, from matches to railroad trestles, wood is constantly ministering to our needs.

Old wood built houses have an irresistible attraction. A rich woody flavor emanates from these old buildings and in their great timbers and sturdy beams are embodied the story of pioneers carving a civilization out of the wilderness. A large part of the history of the days of our forefathers lies recorded in the very walls of the houses they built. Without the thousands of houses that remain, we should be at a loss to know in what manner of domicile the early settlers lived their lives, since the rare written documents of the period make slight mention of the houses. Were these buildings not preserved, we might picture the colonists as living for years in rough log huts, whereas actually such rude shelters were rapidly replaced by houses of more or less finished craftsmanship and there is proof that even during the first fifty years subsequent to the settlement by the Pilgrims in 1620, considerable thought was expended upon the

Continued on page 324

An interesting example of the double overhang is the Saltonstall-Whipple House at Ipswich, Mass., dating between 1636 and 1675 and reputed to be the oldest dwelling of its type still standing in New England. It is a relic of the persistence of tradition —a modified descendant of Old World houses whose abutting upper stories sometimes almost meet above the narrow streets



ABOVE *An exceedingly interesting and successful treatment of the circular porch; built in 1792 by Silas Lee at Wiscasset, Maine, now known as the Governor S. E. Smith house*

ABOVE *This curious but not displeasing placing of the double-storied porch is found in certain sections of Connecticut and in this instance was part of an addition. The chimney marks the end of the original dwelling which dates back to 1795. There is a straight-forwardness about these houses that makes much of our present-day building seem trivial. The Oliver Ellsworth house at Windsor*

BELOW *Begun in 1809 and finished in 1812 the Phelps (or President's) house at Andover, Mass., seems curiously reminiscent of the Mediterranean*

ABOVE *Representative of its period and place is the Stearnes house at Bedford, Mass., designed by Reuben Duren in the late 18th century. It is interesting to note how adroitly old classical motives were translated by the colonists into terms of wood—note, for example, the stone-quoin effect at the corners, and the doorway with pediment and columns tracing far back via England and Rome to Greece*

ABOVE *Where palladian window and entrance porch merge with conspicuous success; Squire Bowdin's residence South Hadley Falls, Mass., about 1800*

BELOW *One of the strongest strains in American architecture is the Dutch and to it we owe such delightfully livable places as the old Earle homestead at Pleasantville, N. Y. The wing at right is a recent addition by Charles C. May, Architect*

Trellis and cornice and other finishing touches which bring distinction to even the littlest house

The decorative uses of wood

CAMERON CLARK

Sketches by the author

THE FINISHING TOUCHES

In this age of machine-made things the use of wood has suffered like all of the other materials used in architectural design, and if it is to be used in a more artistic manner at all, certain limitations must be borne in mind consistent with the economic solution of the design. The planer, the moulding machine, the band saw and the turning machine have been substituted for the hand methods formerly employed but it is still possible to get a beautiful effect for a reasonable expenditure if the limitations are accepted. The results are then due entirely to the ability and imagination of the designer.

The exterior of a house may have been successfully treated as to wall surface and the relation of windows, a satisfactory texture may have been obtained by the proper sizes of clapboards, corner boards, etc., but if the decorative motifs that are

There is no need to stick to the ordinary square or diamond-shaped lattice when such interesting effects are possible

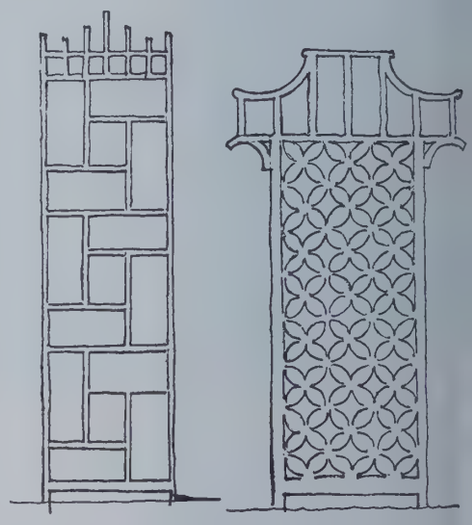
customarily added such as cornices, window heads, doorways, etc., have not been correct in section the good effect achieved by the plain treatment of the wall surface is entirely destroyed. These surfaces often require certain lines to be extended or softened, plain walls accented or portions screened from view. Then it is that the designer must create some decorative accessory for that particular place.

He may decide a balustrade will be the only suitable feature that will go over the cornice on a very low-pitched roof or around a second-story porch; then again he may find a trellis against a plain wall of clapboards or against the side of a porch more suitable; but whatever he selects he has to build.

The simplest trellis treatment is made up of small units of wood to give a play of light and shade—pieces of one by two inch strips in diamond patterned panels, surrounded by plain strips of smooth wood pieces of $\frac{1}{4}$in. x $1\frac{1}{4}$ in., placed 1 in. apart with square or diamond-shaped apertures for lattice or trellis made of slanting pieces placed symmetrically for vines or climbing roses.

Where there is a window to be screened from view or a particularly large area of plain wall where a climbing rose would grow, a trellis may be added as a bit of decoration. There are various types found on the old houses, quite simple in construction yet exceedingly beautiful. A few examples are shown illustrating this point.

Cornices are perhaps the next most decorative way in which wood is used. They are made up of a series of mouldings having more or less projection with supporting brackets. These supporting members can be quite varied in form depending upon the fancy of the designer and the type of house they are to adorn. The accompanying sketch sections show a few examples of this as well as the profiles of the mouldings. The brackets are cut from large blocks by the band saw while the mouldings are run through a machine with knives ground to the profile of the moulding. There are various names for these mouldings which the student may know such as cyma, cyma reversa, ovolo, cove, bead, but they are unimportant compared with the effect of the combination. The success of the cornice is dependent upon the shadows made by their curving or straight surfaces, then finally on the shadow cast by the whole projection on the vertical surfaces below. Those with brackets have a more interesting shadow as the projecting ends catch the light and cast a shadow which gives a saw-tooth effect on the lower edge. Mouldings themselves are often decorated by the use of reed patterns, cuts into a square section which makes a dentil mould, a series of



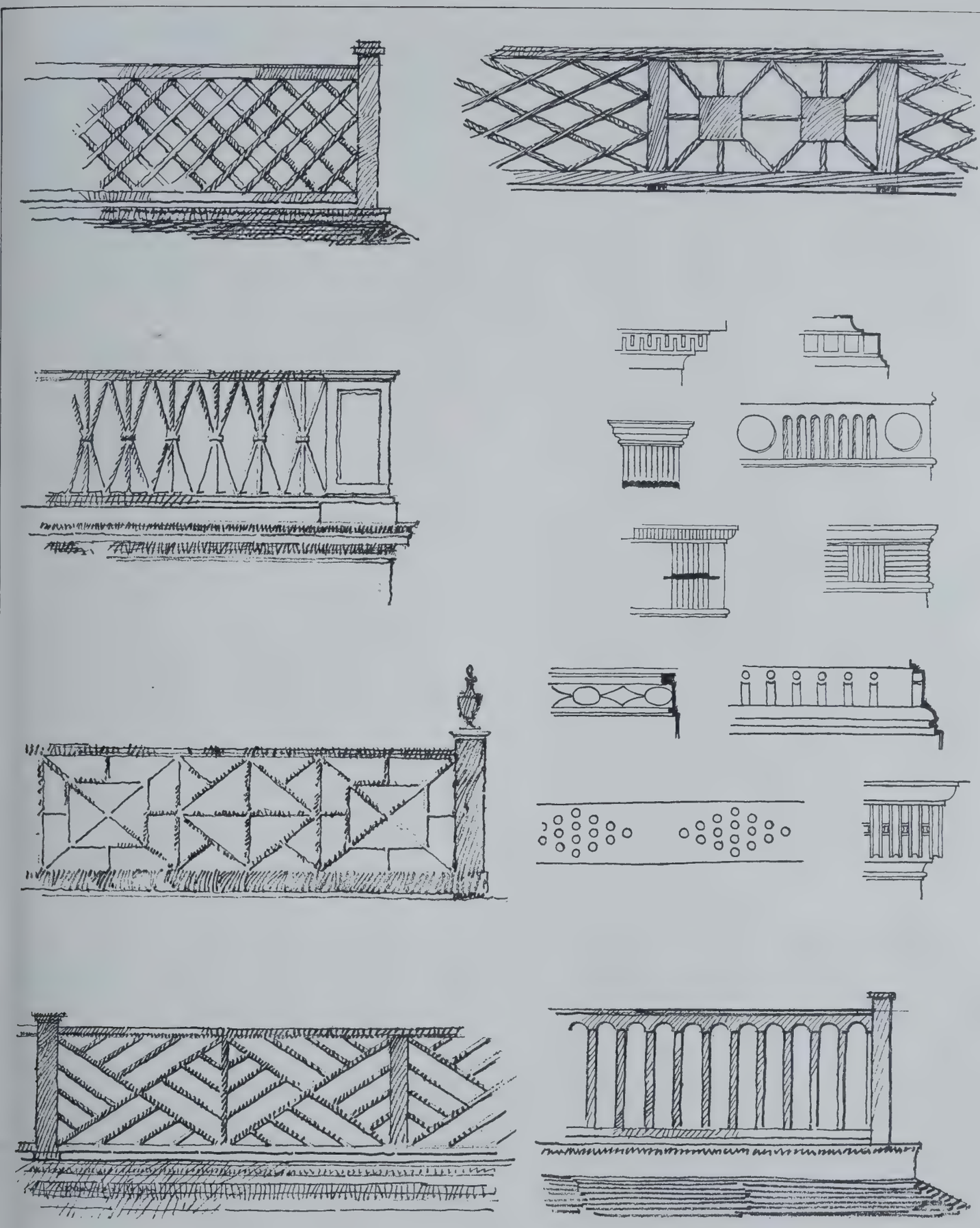
Considerable diversity can be achieved in trellis even when using straight stock material as done in the case of the designs sketched above (see also below left)

holes in pattern or fluting placed with a space between more or less similar to a dentil. The variations are endless.

For the person whose needs are simple but who still wishes to feel that his house both inside and out is well designed, it is important to realize that the most careful thought and study should go into all of the details of design as well as of construction. A few carefully worked out decorative motifs in relation to an interesting mass design are better than a house which has been overdone as to the use of cornices, porches, trellises, fences, and gates.

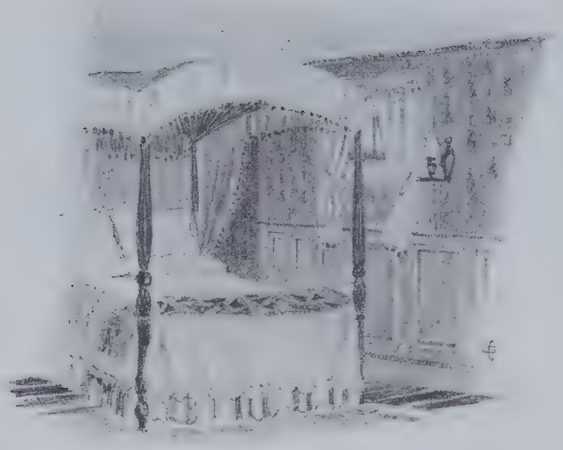
Wood carving is one of the oldest arts and can be adapted in a most interesting way to architectural design provided it is in character with the house. The Colonial fences in Salem and Newburyport with their carved finials, pineapples and carved swags are often the source of interesting designs. The old garden treillage summer-houses also had eagles carved in wood and applied details of wood carved in various forms. The French understood the art of treillage better than anyone else ever has and employed it in a way which could often be adapted to our own uses.

The Early Americans carried the design of wood houses further than the Europeans and our own New England houses are excellent examples. They derived their inspiration from the contemporary work in England adapting it to our needs in a way that is a truly American type.



SUGGESTIONS FOR DECORATIVE BALUSTRADES AND MOULDINGS

Architecture in common with all arts has its light moments and when the burden of the general plan is done and laid aside the fancy of the designer skips nimbly among decorative possibilities, seeing with the mind's eye a railing here, a moulding there as finishing touches of enrichment. In the examples of balustrade above simple wood strips have been skilfully used to create a great diversity of pleasant pattern—the suggestions for cornice treatment too (group of ten above right) afford considerable choice and are sufficiently simple in theme to be appropriate for even the very small house



QUINCY HOUSE, QUINCY, MASS.
Late 18th Century

STEPHEN SWETT HOUSE, NEWBURY, MASS.
Mid 17th Century

THE REVIVAL OF PANELLING

Five styles which yield inspiration for houses of to-day

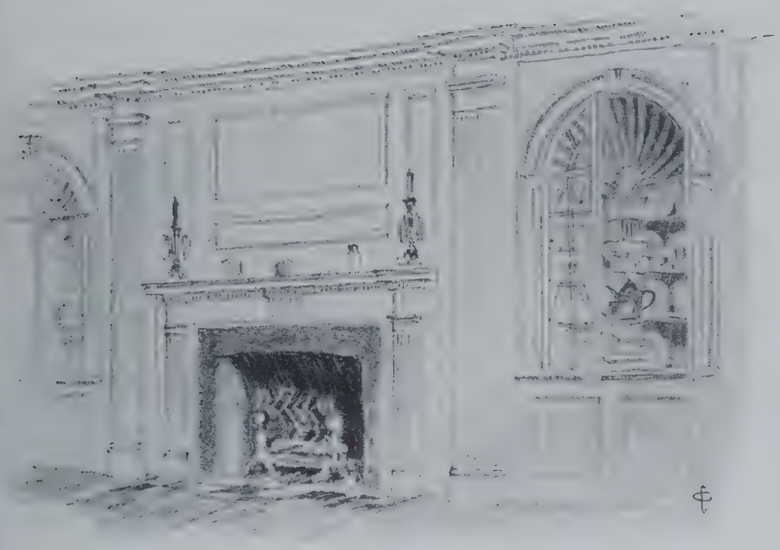
Renderings and text
by
Gerald K. Geerlings

American: Four types of American panelling are shown ranging from the early naïveté of the vertical sheathing and simple beamed ceiling (Swett House) to the sophisticated formality of pilasters and arched cupboards (Tookermann House). The low, wainscot-height panelling in the bedroom of the Quincy House can readily be visualized as a most charming feature, surmounted by gay, cheery wall paper; in rooms with over high ceilings certainly such panelling would certainly tend to make them seem lower and cosier for the bedroom with small-scale, Colonial furniture. The stair landing of Hope Lodge is an adaptible motif for the house-owner anxious to make something more of his stairway than plastered walls and treads.

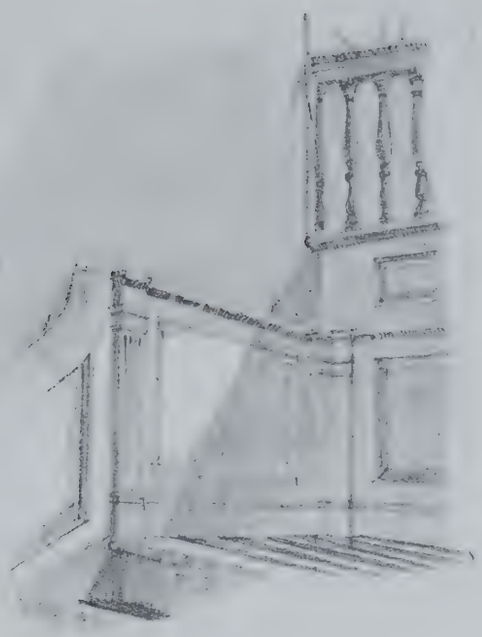
VILLA PALMIERI, FLORENCE
Living-room

CHATEAU DE LA MALMAISON, NEAR PARIS
Cabinet de Toilette de l'Imperatrice, Empire, Early 19th Century

VESTIBULE CHATEAU D'OR MESSON
Late 19th Century French



TOOKERMANN HOUSE, DOVER, DEL.
Late 18th Century



STAIR LANDING, HOPE LODGE, WHITEMARSH, PA.
Mid 18th Century

Spanish: In Spanish domestic work wood panelling of walls is almost non-existent, but a room like the main salon of the Cabanyes family at Argentona illustrates the typical treatment for doors and ceilings. The householder furnishing a room with but scanty budget for woodwork may profitably study the happy effect of well panelled doors, a framed hanging, and if he can afford it, a wood ceiling.

English: English panelling has been rightly famed for its wide diversity and beauty, so that it is difficult to briefly illustrate its possibilities. However, the two rooms shown include many of the features of the English woodwork vocabulary: the early Georgian smoking room of Rousham, with its wainscot, special door treatment, and absence of formal pilasters and entablature; while Giffords Hall, Suffolk, combines the usual all-over panelling with the simple pilaster treatment. The latter example is curiously located

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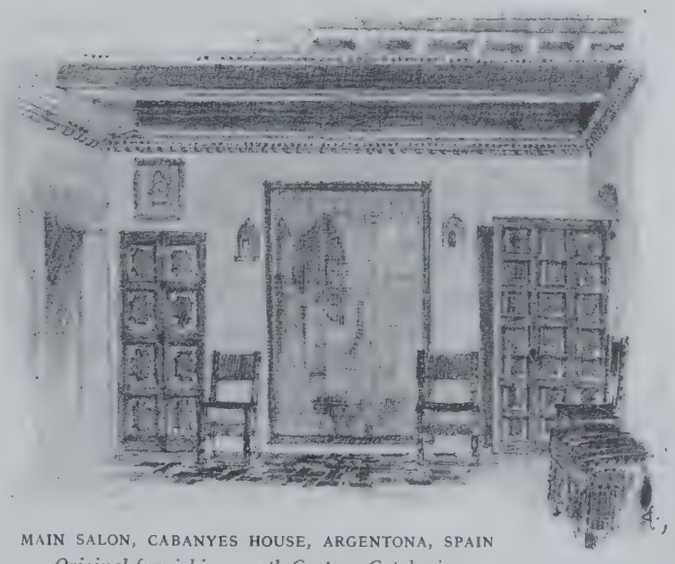
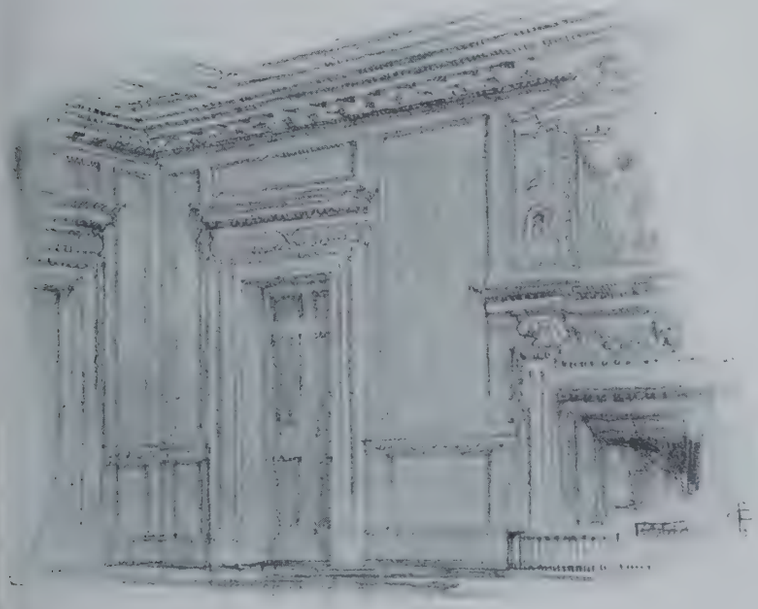
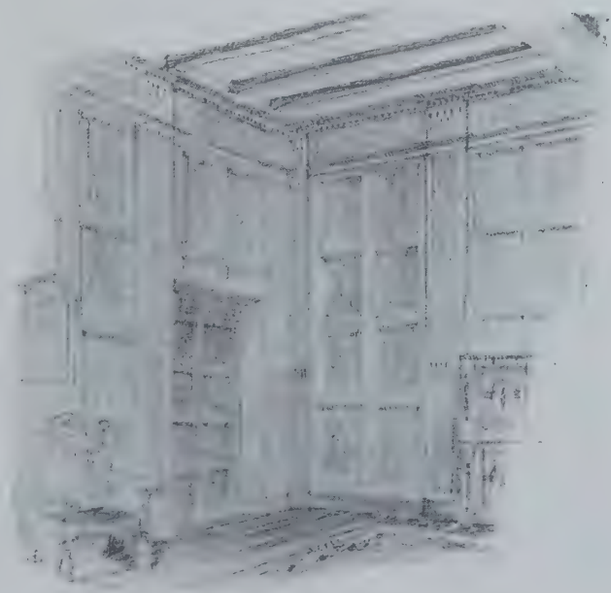


MAIN SALON, CABANYES HOUSE, ARGENTONA, SPAIN
Original furnishings, 17th Century Catalonian



SMOKING ROOM, ROUSHAM, OXFORDSHIRE, ENGLAND
Early Georgian



GIFFORDS HALL, SUFFOLK, ENGLAND
Ceiling 15th Century, panelling Charles II

Don't plant quick growing trees in restricted areas where they will threaten the existence of the house itself

Little evergreens for little gardens

LEONARD BARRON

CALL FOR DISCRIMINATION

When evergreens are mentioned one's first thoughts concern the conifers, and of these there is quite a variety which are offered for the little garden. But evergreens for the little garden need not necessarily be of the conifers. They can be of that other group, rapidly growing in favor, and spoken of as broadleaved.

One of the most striking expansions of the present day suburban garden idea is the planting of evergreens about the newly built home—foundation planting. A very proper undertaking, too, but one that should be approached with a good deal of knowledge and understanding of the material that is offered. The popular tendency to buy cheaply or at low price may give satisfaction for the moment in lessening the strain on the pocketbook, but it is an economy that will be paid for later on because it may be taken as a maxim when dealing with evergreen plants that the more worthy the plant the higher the price. As a matter of fact, only large gardens can accommodate large trees; and it is an entirely mistaken notion that the proper thing to do in planting evergreens about the home is to take young specimens of plants that will eventually grow into great trees. Evergreens should be bought with discrimination, always with a view to their future behavior. If small sizes of big growing plants are to be used, it should be frankly understood at the beginning that they are destined for early removal. The less desirable the tree for permanency the quicker it grows; and therefore without an intelligent understanding of their behavior the inexperienced planter is likely to nurse along the more rapidly growing trees, pointing with pride to the grandeur of their growth, when as a matter of fact he should sacrifice them at an early stage to give room for the development of the less exuberant kinds.

Among the most desirable lesser evergreens for the garden are the many varieties included in the group of "near coniferous" plants, the Yews, and, of course, the Junipers. Indeed we can hardly get along without them, and while they do not offer the variety and texture in color effect that the Retinisporas and the Arborvitaes do, still for sedate all year round quality the Yews and the Junipers are unequalled. Retinisporas, which a few years ago were so popularly planted in small sizes, will within a few years grow up into veritable trees, but there are occasional dwarf forms of these, notably the dwarfs of Retinispora obtusa known according to their dwarfness as nana and nana pygmaea. These dwarf trees are hardly known in specimens more than a couple of feet high and are the characteristic dwarf tree of the Japanese miniature gardens. They are charming for rockeries. In common with all the Retinisporas and the Arborvitaes the interior of the plant shows a reddish brown of the dying foliage. Some people object to this very much. Personally, I think it adds interest to the year's life cycle. But the point now is that for real compact dwarfness with a queer antique look these are the most attractive of all the dwarfs.

DWARFS AND SLOW GROWERS

One must distinguish between the really dwarf varieties and the slow growers (that are so slow as to be practically dwarfs for a great number of years), and the rapid growing tall evergreens of the forest tree type like the Pines, and Spruces, and Firs. The restricted area of the approach of the average dwelling house offers very little opportunity for the accommodation of large forest trees. The Chiness Yew (Taxus cuspidata) created a new era in evergreen material for small gardens because it proved hardy where the old-time English Yew (and its upright form the Irish Yew) would die. It is distinguished by the hardiness more than by anything else. The Yew is sombre and dull in color, you say. Grant it—but it makes a magnificent dark color mass in any garden composition and helps as a foil for the lighter grays. The hybrid Yews to which the name Taxus media has been given are not properly recognized as yet, but because of the diversity of form that they offer will do all that can be desired and are certain to become very popular. We can get a perfectly practical substitute for the Irish Yew in Taxus media hicksi, for example. It would not do to omit mention of the really hardy Taxus repandens supposed to be a low spreading form of the not hardy English Yew. That's hard to believe, and it is probably a natural hybrid. Our native Canadian Yew is invaluable for a particularly shaded corner, too.

Our gardens are much enriched by recent discoveries in China. Another instance is the Chinese Juniper, a practical counterpart of our native so-called Red Cedar, slightly grayer than it in summertime and unaffected by the winter's cold, bronzing not at all but remaining permanently gray—a superb plant, and in its columnar form completely outclasses the Swedish or Irish Juniper for popular use as an accent note in the garden. Also, there is the very light gray-green prostrate Korean Juniperus litoralis, very free growing and spreading easily. The light color of the branchlets is quite distinct, too. It would not do to leave out Meyer's Juniper, an upright growing plant that goes far toward giving in these lesser evergreens the much loved (by many) color of the Koster Blue Spruce. Valuable, of course, but likely to be misused. It is too strong an accent for promiscuous planting. Also I have found that here at Garden City Meyer's Juniper is prone to bag worm infestation.

For rounded mass effect again we should find selections of the Chinese Yew or if lighter color is wanted the Japanese Table Pine. Even the Dwarf White Pine (var. pumila) and of course the indispensable Mugho. This should be seen in the nursery and selected according to requirements, as individuals will vary all the way from a few inches to a good many feet in height, and carelessly chosen your pretty dwarf may in a few years block up a walk.

It is hardly necessary to remind the reader of the Hybrid Rhododendrons and of the native Mountain Laurel (Kalmia), but the Carolina Rhododendron with its compactly trim form and smaller leaf and great clusters of clear pink flowers has hardly come to its own as yet. And the two Andromedas—floribunda and japonica—the one low growing, compact, with its conspicuous buds bursting into white bloom during the last days of winter; the other taller, upright growing, a bright green, taking on shades of bronze in winter with flushes of warm crimson tones in the fall.

CREEPING JUNIPERS

There are also a number of creeping Junipers, some varieties of our native Cedar, the Sargent Juniper, the Waukegan Juniper, and a number of others which cling closely to the ground, slightly taller. But the Chinese kinds outdo the natives. The best all around low growing Juniper for foundation planting of house or shrubbery foreground is Juniperus pfitzeriana, which for feathery grace is unique. Its rival, the tripartita Juniper (a native variation) is not to be considered in the same breath—they seem much alike when still young but as they age the tripartita Juniper becomes progressively less attractive and "wrecked" looking. I would not overlook Koster's Juniper however—much like these others in general bearing but having gracefully spreading plume-like branches in gray-green. Then there is cupressifolia that hugs the ground more closely than the others—very neat looking.

The new Korean Arborvitae which once seen will always remain in memory is a plant to conjure with, for the underside of the foliage is bright, silvery gray, giving an animation and charm when blown by the wind, that is quite individual.

Here's a shrub
that is best planted in early fall

Lilacs you will like

SHERMAN R. DUFFY

LILACS AND HOMES

Where there is a Lilac there has been a home. The Lilac is indeed the most kindly and domestic of shrubs, the easiest to grow and the most certain, once established, to yield steady returns in a wealth of bloom of a remarkable range of color and form, as exemplified by the hybrids turned out by French growers for many years, and more recently by Americans, notably John Dunbar, superintendent of the Rochester park system, famous for its Lilac collection.

While there is ground for debate as to the advisability of fall or spring planting of shrubbery—and, in the middle western states, the general experience seems to point to spring as being by far the best time—there is no question that the Lilac is one shrub that is best planted in the fall, usually in October after the leaves have fallen and the plant is dormant.

It is one of the first shrubs to burst into leaf in the spring and for this reason it is better to plant it in the fall, mulching it well to prevent its being heaved by freezing and thawing. Thus there is less check to the plant, which usually comes from the nursery in the spring with the buds expanding, and suffers in consequence.

However, in my own experience, a Lilac can be moved at any season of the year when the soil is in shape to dig and can be made to grow; but often it is a long time in recovering.

We have several fine collections of Lilacs in this country, notably the Arnold Arboretum collection, the famous collection of the Rochester parks, and others. Within the last few years, with the universal travel by motor, Chicago has discovered that it has a remarkable collection at its door which each year is attracting larger and larger pilgrimages. This is the collection of Col. William R. Plum, at Lombard, about 25 miles west of Chicago.

Col. Plum has been collecting Lilacs for 50 years and now has some 300 varieties on his beautiful old place which proved to be a magnet for flower lovers and garden clubs all over this section.

The first impression of the first view of a large collection of Lilacs is amazement at the range of color achieved. Nine out of every ten people are ignorant of the fact that there are other than the Common Lilac color and its white variety. In these wonderful French hybrids, by no means new, but still rare in gardens, the color ranges from deep rich crimsons and purples through a great variety of shades of violet and lilac to nearly clear pinks, and at least one that is as nearly a true blue as could be desired and some beautiful whites and pale tints.

After the wonder of the color range, comes astonishment at the difference in the style of growth and the variety in the character of the bloom both in the size and shape of the individual flowers and in the size and shape of the clusters or thyrses.

One reason for the rarity of the finer Lilacs is that there is only a small stock in the country due to the slowness of propagation and from the fact that purchasers starting out to gather a collection of Lilacs become disgusted when for a high price they receive small plants that look as if they would require a lifetime before they would become the sizeable shrubs desired.

While it is perhaps a natural feeling when for an expenditure of from $2.00 up one receives what appears to be in some cases a mere twig, it is not justified by the facts of the case, for these hybrid

We plant Lilacs too closely. This 50 year old bush given freedom to spread naturally covers a breadth of over 30 ft. and justifies Prof. C. S. Sargent's assertion that 25 ft. is the minimum space to allow. In the gardens of Braehead, the home of Mr. and Mrs. W. Glasgow Greene, Palisades, N. Y., overlooking the Hudson River

LEFT *Avenue of Lilacs in Colonel Plum's garden near Chicago. Color and fragrance may almost be felt*

RIGHT *An American Hybrid Lilac, President Lincoln, growing in Colonel Plum's collection. Probably an American Hybrid*

BELOW *In the parks of Rochester, N. Y., a remarkable collection of the best in Hybrid Lilacs may be seen, grown in the manner shown. Variety Diderot on "own roots"*

Lilacs bloom when very small, it being not at all unusual to see an eighteen inch plant staggering under the weight of huge clusters, and they make, except in a few cases, a rapid growth. Cuttings may bloom when only a year old, and are almost certain to bloom at two years; and the newer hybrids have an amazing freedom of bloom compared with the old fashioned Common Lilac which all of us have known since childhood.

The supply has never been equal to the demand and now that the importation of plants is prohibited by quarantine, the question of propagating a home supply naturally makes the supply scarcer, the plants smaller in answer to demand, and the price higher. It is necessary to go shopping all over the country to secure plants desired in many cases, and I have been unable to locate some of the varieties I marked as needful for my happiness when going over Col. Plum's display.

The propagating question has given rise to much discussion and it seems generally accepted that Lilac cuttings on their own roots are the only reliable sort to plant. This is questioned by those who propagate more rapidly and get sizeable plants more quickly by budding the fine varieties on Privet stock. It is maintained by some who have planted the grafted or budded plants that they have proved satisfactory and have not justified the claim that such plants are short lived and likely to be choked out by the Privet stock. It is recommended that plants budded on Privet should be deeply planted and that in a short time they will make roots of their own and the Privet stock will ultimately disappear. Having planted own root plants, I have no experience in this line.

It requires nearly twice as long to produce a Lilac of sufficient size to be salable on its own roots as it does to turn out an Apple tree, which is always grafted in the nursery. About four or five years are necessary to raise a Lilac from 2 to 4 feet tall from a cutting, depending on the vigor and style of growth of the variety.

Another method is that of taking sprouts or suckers from the parent plant. Col. Plum only recently has consented to part with his sprouts and nearly every bush in his collection has the sprouts autographed with the name of their future owners. While this is a satisfactory method of securing fine Lilacs, if no other is available, it has its drawbacks in that it requires at least three years and usually considerably longer for a well developed sucker to make a bush of blooming size while bushes from cuttings from the top of the plant bloom in a year or two. There is an ancient legend that a plant from a sucker would not bloom until it was seven years old. Often this was true, and often it was a great deal longer than that!

I have had bloom in three years from suckers, Mme. Lemoine being the variety. A bush from a sucker will be a much larger bush when it blooms and a finer specimen than a plant from a cutting, and will make much more rapid growth in the early stages of its existence, as I have found it.

While the old fashioned Lilacs are notorious for the jungle of sprouts with which they surround themselves, becoming in many cases a nuisance, the finer ones are by no means so prone to sprout, and in some varieties sprouts are rare. Several of Col. Plum's plants have waiting lists for sprouts that haven't yet appeared, although the bushes are large ones.

With its great improvement, the Lilac has developed the temperament that all too often comes with breeding to great excellence in the way of size and freedom of bloom. A few of the varieties with finest bloom in color and size are poor growers. Danton, one of the handsomest of the dark varieties, is an example. While Col. Plum's bush had been given a special raised bed enclosed with board edges, its magnificent plumes of rich red-purple were borne upon a bush that looked decidedly anaemic, leaves small and sparse upon a scraggy bush. It is unfortunate, as it is one of the richest colored.

This seemed the only lame duck of the collection, although others, notably Pasteur, are reported to be fussy. However, there are enough varieties so that it is not at all necessary to plant these weaker varieties, the needs of which do not seem to be thoroughly understood.

The cultural requirements of the Lilac are small—merely ordinarily good soil, the richer the better the growth, and full sun. Care in planting in the way of making a hole sufficiently large to permit spreading out the roots carefully and filling in with good soil will be well repaid, although it seems true that a Lilac can be chucked into the ground almost anyway, providing merely that the roots are covered, and make a live of it.

It is a bush which should not be made the victim of the mob psychology of gardening, mass planting, which is becoming as overdone as the old style carpet bedding. Not all plants are for massing. Some need it to produce an effect. Others do not and massing spoils the effect.

A fine Lilac is a specimen of beauty to be observed from all points, a bush to

Continued on page 308

The Oriental note in new fabrics for the house front—screens you don't notice and some that you do

The novel and gay in window furnishings

HARRIET SISSON GILLESPIE

N ORIENTAL EFFULGENCE

As gay as the Street-of-the-Dyers in angier are the new awning fabrics that irly rival the pageantry of the Moroccan ty. In Oriental effulgence of orange, red, ellow, blue and black stripes, even of oft pastel mauve, jade green and amber, ey strike a rich color note in the archi-ctural façade and invest the house with familiar stripes of a more conservative sort.

Without a doubt awnings can make or mar the beauty of the façade. If in harmony these new modish awnings can redeem even the commonplace house from dullness and they are as suitable for houses of brick, stone or shingle as for the stucco house of Mediterranean heritage with which they are traditionally identified, and whose character they emphasize.

by a gay tent awning covering the tiny loggia at the right of the wood screened porch. Hung from above a group of triple casements and upheld by bronze Moroccan shafts, it is altogether charming.

The exterior drape is another novelty that is forecast to attain wide popularity, since it is so simple and practical and at the same very decorative. While originally used for the upper story windows, in the

In this charming home of J. L. Padilla, Los Angeles, Cal., the exterior awning-curtains soften the severity of the stucco walls. In artistic harmony with the low tile roof, they also balance pleasingly the heavy wooden shutters on the other front windows

esh distinction and charm. Even the oroccan spear has also come to the fore uphold the brilliant canvas strips over or and patio, terrace and court, as it d the canopy raised by the barbarians at e entrance of their tents, or the sail-oths stretched over bazaar and booth. A fantastic gesture, this, of importing iental traditions to the Occident to eate a new decorative vogue, but these untries long ago solved the problem of e awning and we can learn of them.

Only recently has it been found possible t emulate the soft, rich effects of these otivating awning fabrics of the Levant, t now, by a special process, the paint is ually floated over the canvas—the best army duck, by the way—to give them e élan of the original. These delectable inted cloths come in a wide selection of ors and styles. Some savor closely of e brilliantly dyed sail-cloths of many a ropean harbor, others of the tent can-ies of Tunis, Algiers, and Morocco. In dition, there are, of course, the old The large plain wall surfaces of the Italian and Spanish in particular—where often the sole decorative note is the wrought-iron reja or the balcony—welcome the flash of flamboyant color, as does the cloister opening onto patio or court. With houses of this description a wider selection is more possible than with some others of modern design. The bold seven-inch stripes, for example, in combination with either red, green or black, are astonishingly effective—or a combination of orange, green and sand, divided by accentuating inch-wide bands of black, the latter the smart touch in the new spring awning fabrics that are so decorative.

This massing of color and romanticism at the entrance has its precedents in history, but for all its suggestion of "pomp and circumstance," is found to be as pictorially attractive for the small house as for its larger companions. For example, a quaint little low-roofed stucco cottage in California (see page 260), is lent a mildly bizarre but quite entertaining appearance

houses on the Pacific Slope, it is now being adapted to the important first tier rooms, to shield them from the glare and heat of the sun.

Even the English half-timber house, in its American adaptation, with rough plastered walls and roof of parti-colored thatch tile, welcomes the gay new fabrics. The brick house and the early American farmhouse, too, gain in picturesque appeal by their adoption. The less spectacular designs are more in accord with the character of these architectural styles and are to be had in all the familiar combinations.

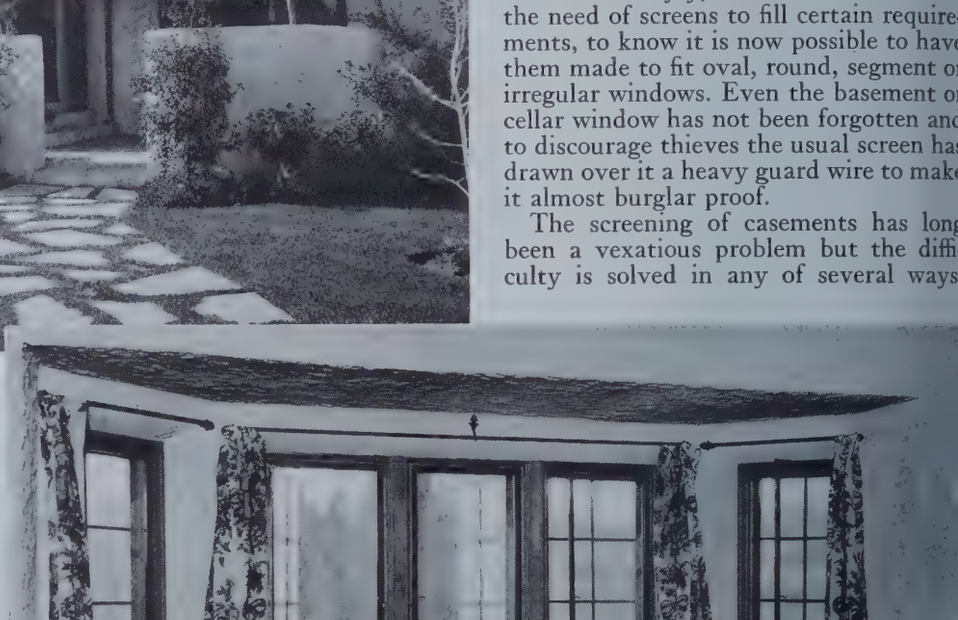
Marquees, pavilions and tents, as well as porch and garden furniture acquire distinction when clad in these radiant new awning stuffs or the brilliant sail-cloths.

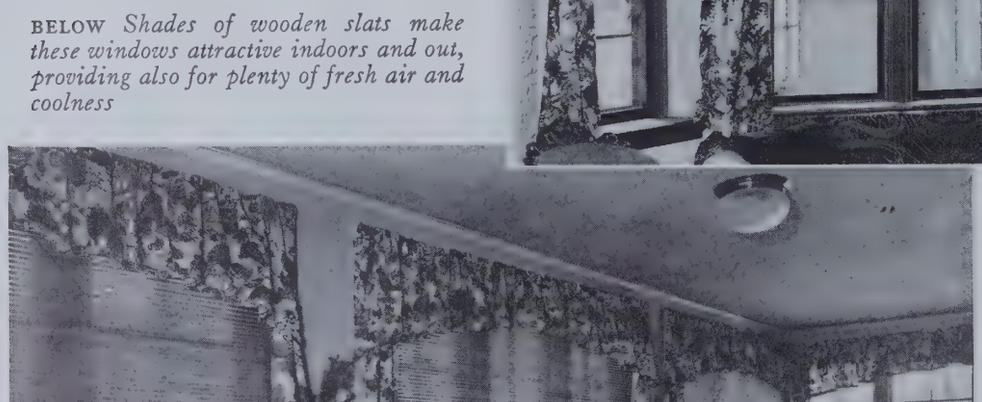
No romance, up to now, has ever clung about the humble window screen, but screening, it appears, has now risen to the ranks of a fine as well as a useful art. We find the new screen door covered with an ornamental grille of solid bronze, with mortised locks to match, as elegant as the

ABOVE *The gay open-end awnings with their well-designed supports contribute a cheerful Oriental note to the dignified little English cottage*

RIGHT *Side-hung screens fitted inside the windows do not damage draperies and satisfactorily solve the problem of screening casement windows*

BELOW *Shades of wooden slats make these windows attractive indoors and out, providing also for plenty of fresh air and coolness*





door itself. In keeping with its refinement are window screens that, with narrow bronze frames and bronze wire netting have achieved the much-to-be-desired quality of being scarcely noticeable. Of the re-wirable type, they are the last word in screen design and construction.

Some of the screens have frames of galvanized steel, lacquered to match the trim of the house with, in each case, hardware to correspond. Very attractive, as well as light and easy to handle are the screens of aluminum, finished in either dull or polished natural effect or lacquered to harmonize with the woodwork.

It will be a joy, to those who have felt the need of screens to fill certain requirements, to know it is now possible to have them made to fit oval, round, segment or irregular windows. Even the basement or cellar window has not been forgotten and to discourage thieves the usual screen has drawn over it a heavy guard wire to make it almost burglar proof.

The screening of casements has long been a vexatious problem but the difficulty is solved in any of several ways

For the windows that open out there is the vertical sliding screen that runs on ball bearings in metal channels so as to slide easily. The full-length screen may also be used for the purpose. Of the two varieties of this type, one is sprung easily into place at the top and is as easily removed. The other has a top pivot hinge with a bottom pivot on the stile to permit ease of installation. For the casements that open in, there are, in addition to those mentioned, the top and side hinged screen with any number of good points in its favor, not the least of which is the ease with which it may be cleaned. For the double-hung window, there is the horizontal sliding screen that, having metal channels running the length of the window may be used for top or bottom ventilation.

Another excellent innovation is the screened porch that does not permit of a line drawn directly across the field of vision, as is so often annoyingly the case. Because the rails are narrow and the netting so expansive and without division (except to the extent of a narrow panel at the bottom) no obstruction of the view is offered, a fact, in itself, worth recording

Practical construction details for permanency and fitness to place

Wood in the garden picture

MORLEY J. WILLIAMS

When the first Greek went to garden-aking, he marked the corners of his plot ith wooden stakes, posts really, tapered ›ward the bottom to be more easily riven into the ground. Later on he carved ıe top of this post—made on it the head Hermes, the god of gardens, in the hope ıat Hermes might come and dwell ıerein, long enough, at least, to make the ırden fruitful. He called this carved post Hermes or "herm," which when bor-›wed by his Latin cousin, came to be ıown as a "term" or "terminus." This as a very modern sound, for what garden ›-day but has its terminus?

A second stake driven beside the first ıd connected by slats, gives us a trellis. our stakes joined at the tops by arches some sort, gives us an arbor. This with tight roof is a summer-house, and it is on ımmer-houses that we will dwell.

The summer-house is a very delightful ljunct to our gardens. Here we may sit ıd enjoy the results of our garden labors, think up new things to do—indulgences ther than tasks. It is a refuge from the ayful showers that like to surprise us in ıe spring. It can be placed to tie together ıe various units of the garden, giving herence to the whole.

As a place for tea in the afternoon, the long shadows creep among the ›wers, could anything be more charm-g? And, in these days of electricity, tea ın be made anywhere that wires will ın and friends gather.

The idea of summer-houses is far from new. Wall paintings uncovered at Herculaneum and Pompeii show summer-houses that put much of our modern work to shame. A great variety of garden structures is shown, usually of wood, with slender and graceful members, often delicately carved. Sometimes these houses had growing things planted on the roofs in the manner of the ancient "hanging-gardens."

Wood seems to be a most congenial material for the garden-house. It has a warmth and a comfortable, friendly feeling which is lacking in other materials. It may not last as long as well-built stone, but structures made of suitable kinds of wood,

This interesting little summer-house in the garden of Gov. H. N. Spaulding, Rochester, N.H., was designed by Bremer W. Pond, Landscape Architect. The view to the left shows its pleasant relation to the house—convenient yet secluded. On the right is the walk towards the bulb garden. The chinks are planted with Thyme—a fragrant border indeed

securely put together, and on foundations that save them from being racked by settling, will last an amazing length of time. It is easier to find high-class workers in wood than in brick and stone, and the structures are likely to be cheaper, are drier, and more quickly put up, and it is much easier to clean up shavings than stone chips.

The kind of wood used is important. Just "wood" is not enough. The bowman of the Middle Ages didn't make his bow of just wood. It had to be of yew from the bow yew tree, for no other wood had the strength, the spring and the lightness for his use. So the use to which each part in the structure is to be put must be carefully thought of.

On account of their lightness, strength and easy working qualities, the coniferous woods are best for most purposes. They take paint well and, as they do not tend to warp as do most hard woods, they "stay put" when once fastened in place. For framing, white pine and spruce can be used, though if great strength is required, the yellow, or hard pine of the South or West, would probably be better. For surfaces exposed to the weather, white pine and cypress are excellent, or, on the west coast, cedar. For the roof there is nothing better than split cypress shingles or even good quality sawn shingles. Sheet lead gives an English touch—particularly if the garden is fortunate enough to possess some bits of their inimitable lead statuary—and copper displays wonderful colors as it weathers. Occasionally one sees a concrete roof—the concrete being "buttered on" as it were, two or three inches thick, after the roof sheeting is in place. This roof, in common with most tile roofs may look rather cumbersome on a wooden structure and unless very thoroughly reinforced, will crack with the swelling and shrinking of the boards

underneath. Then it will be picturesque, for moss will grow in the cracks, but it will lack the attributes of a good roof.

For framing those delightful unpainted structures which weather to such wonderful grays and bronzes that they merge almost to the point of disappearing into the tree and garden grown around them, oak is excellent, particularly if hand-hewn. The heavy pieces will probably crack and twist a little, but that does not detract. Cypress will keep its shape better will last as long and weather beautifully. There is a sort called "pecky" cypress which is shot with great worm holes but said to be well nigh everlasting. It is one of the most interesting woods and a structure framed of it and held together with wooden pins will look like a heritage from the Middle Ages. Black locust is another wood that loves the weather and is strong and pleasing in appearance, though not always easily obtained. We must, of course, mention redwood. It is a wonderful wood of many virtues though many people have not yet learned to like its color for this use.

As material for slats for those portions of the house to be closed by lattice, there is nothing better than yellow pine. It is strong, machines accurately and smoothly and the corners of the strips are not likely to be battered and dented in handling. Slats are usually made three-eighths of an inch thick and from one and a quarter to one and three-quarters inches wide and unless intended to be used for screening, are spaced not less than five inches apart. When spaced very much wider than this a heavier strip is used, seven-eighths of an inch thick by two inches wide; but if vines are to climb, the horizontals and verticals must be close enough to give them encouragement. The spacing of the lattices bears an important relation to the design of the other parts of the structure, and the design and proportions of the whole should be simple and nicely thought out.

The summer-house is one detail in the garden scheme—an important one 'tis true—but should justify its existence by the reasonableness of its location, by acting as a foil for the green of the lawn and the color of the flowers, and by the invitation it extends to come and enjoy these. Being a detail, it should not be burdened with a lot of intricate pattern or appliquéd ornament. Simple forms and simple mouldings carefully brought together will result in a charm that no amount of cross-word puzzle patterning could ever give.

In fastening the various members of the garden house together, the watchword must be "security." The weather works twenty-four hours of every day and is constantly on the alert for a chance to get in and pry your house apart. It is necessary to go beyond the point of merely obtaining rigidity, for moisture tends to work into every seam and cause the wood to curl and warp, so fastening must be done with a view to overcoming this as well. Ordinary wire nails should never be used for they are a delusion—they seem to enjoy rusting. Cut iron nails or galvanized wire nails are better. For real permanence there is nothing to compare with copper nails and screws, and they cost scarcely any more. Screws are slower, of course, because holes have to be drilled for them, but they are there to stay and if the wood must be repaired they facilitate replacements. Iron nails should not be used in unpainted structures, on account of the inky stains which result. They are particularly bad on oak.

It is scarcely necessary to say that all wood used in painted outdoor structures should have at least one coat applied before building. It is a good plan to paint all the wood when first received and each fresh saw cut as the pieces are put in place.

As for final colors, these work out in general to one of three, white (or cream), green, or natural. The "green" and "natural" advocates claim that these colors harmonize best with nature's colors and never look dirty. This is probably true and where this sort of harmony is desired they answer the question. There are many cases, however, in which the summer-house should be an accent point, where it should stand out and offset the greens of the foliage. White flowers bring

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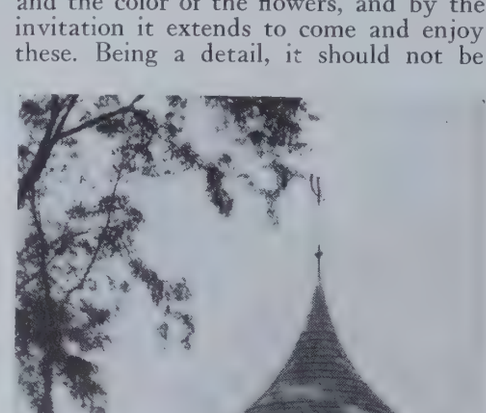
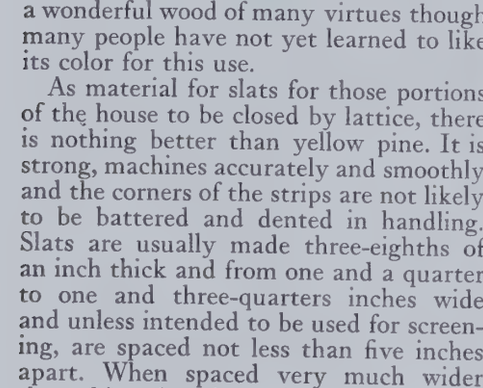
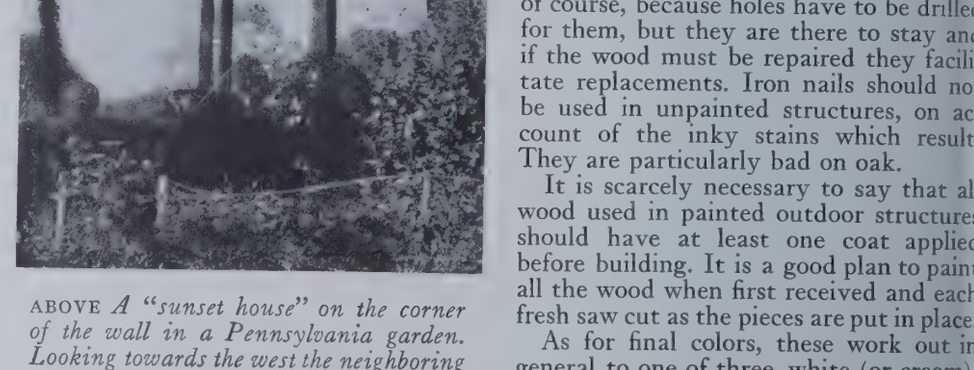


ABOVE *A "sunset house" on the corner of the wall in a Pennsylvania garden. Looking towards the west the neighboring gray church is seen silhouetted against a glowing sky*

BELOW *This intimate little summer-house is used to terminate a perennial garden. It is difficult to say where the garden ends and the house begins, the white flowers carrying through with the white painted treillage. Garden of Mrs. J. M. Gile, Hanover, N. H.; Bremer M. Pond, Landscape Architect*





Don't just put in bulbs haphazard. The more conventional use of Tulip planting in graded colors has all the possibilities of composing a tone picture suggesting a musical theme since there is such a vast range of available color gradation

Now in the heyday of their bloom make your selections of bulbs and place your orders for fall planting

Painting with Tulips

WILLIAM NORTON

THE FULLEST PALETTE

A box of bulbs is really a box of paints. hey may be used with the first fine care-ss rapture of a five year old, or with the esign and something of the artistry of a ainter. For, of all flowers, the Tulip furn-hes the fullest palette, the widest range nd variety of color. In the box of May-owering Tulips are colors fit for flaming nsets (the gesnerianas, for example) or r the tender flush of dawns (several vely pink Darwins will depict it) or ven for the walls of the New Jerusalem, ith their jacinth and sardonyx, and the spers (whose rich browns and dull reds nd ochreous yellows can be matched nong the Breeders).

A good old way to paint with Tulips is set them out promiscuously, to blossom to one wild riot of glorious color. Yet ere are better ways—and worse.

Among the better ways is to set Tulips clumps of a dozen or more of a kind thout regard to color, leaving about ch clump a little space for stirring the rth, for applying mineral fertilizers d for sowing or transplanting annuals. he effect is charming, although—or ould we say, because—it is unstudied.

Among the worse ways, and indeed it ems the worst of all possible ways to int with Tulips, is to place them in rmal patterns of solid color—pointed ars, rectangles edged and barred, circles vided into wedges of various colors like statistical graph, or into concentric gs of red and yellow. Such compositions y to heaven.

Even in the formal garden with rectangular beds the settings of Tulips may well have irregular boundaries. The clump is always good form, for it expresses the natural multiplication of the plant; the drift, also, for it indicates its natural spread. The drift, which is only the clump long drawn out, is naturally thickest somewhere near the middle, the center of dispersion, and tapers to either end, where it may feather out. It runs with the border or the longer axis of the bed and may interfinger with other drifts or be isolated by the greenery of perennials and shrubs.

Using just one kind of Tulip naturalistically in a small scale planting in conjunction with one other plant offers a rich field for making color themes

Obviously the size of a clump or drift will depend largely on its color and the scale of the garden. Three Tulips may be quite enough to form a dazzling accent, while one hundred of a massed variety is by no means too many for a sizeable drift even in a little garden; for they will set a concavo-convex drift only about fourteen feet long and four feet wide at center. To find out just how far one's Tulip bulbs will go, it is well to make a map of the bed on some convenient scale, say one in twenty, with squares of a quarter inch. Dots placed at the corners of the squares will then represent the places of Tulips set five inches apart. The desired drifts and clumps can be outlined on the squares and the number of Tulips needed is easily counted.

Invariably Tulips are more charming when placed among other plants and with plenty of green for background. For this reason, if not for others, turf walks are desirable; and the sooner and the more completely the bare ground of the beds is covered with the new greenery of spring the better.

In painting with Tulips one must consider the height of different varieties —a detail not always mentioned in catalogs. Low Tulips, like John Ruskin, may be exquisite in edgings, when they would be hidden in a rear rank. They may also be used as a ground cover dotted with tall Tulips of a contrasting color. Thus Orange King (or preferably for color though not for relative height golden bronze Madras) may be dotted with tall wine-red Cardinal Manning. Warm yellow gesneriana

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It is not the number of varieties that make a satisfying garden—rather the lavish use of a few

Perennials in broad sweeps

OLIVE HYDE FOSTER

Massing perennials (Peony, Lupin, etc.) informally in formal beds with defined boundaries has an appearance of neatness and finish that harmonizes with the house lines. Home of Dr. J. H. Lancashire, Manchester, Mass.

When, many years ago, Mr. Olmstead was helping the working people of Dayton, Ohio, to beautify their homes, he gave as one of the three cardinal principles, "Plant in masses, not singly."

It took me a long time to see just how this could be managed under any and all conditions; but as time passes I realize more and more the importance of the rule. With this in mind in designing a garden, large or small, one secures a restfulness and beauty hardly obtainable otherwise.

Many people remember the period when "crazy patchwork" for quilts was popular; and only recently I saw in a fashionable New York shop a window full of women's negligées, made of this same crazy patchwork. As a novelty they attracted attention, but I cannot imagine any woman trying to compose mind and body when thus attired. Indeed, the very hit-and-miss of colors, shapes and materials, would be apt to produce the opposite effect!

In adopting the rule of mass planting in a small garden, it obviously is necessary to decide at the beginning which flowers, shrubs and trees we consider indispensible to our pleasure. The environment of situation, form and exposure in each instance will determine to a certain degree the final selection. For example, the problem of a garden on the north side of a house, on the north side of a hill, with stony ground, could never be handled in the same way as that of garden in a rich, sunny plain. The sam material would not be suitable for bot and could not be expected to thrive in th same way if attempted. The list of chose favorites, once written out, should b scrutinized carefully with a view t adaptability to the location and soil. Th will lead to the first process of eliminatio

Next, the actual size of the area woul demand consideration. If the space b small, at once would come the questio as to which material was most desirabl And then finally its arrangement.

But together with the planning of mas the parallel problem of succession o bloom has to be considered There would b little satisfaction in getting a gloriou mass in May and June that left us wit practically nothing in the autumn. S our design sheets might well be done i triplicate, to cover early spring, summe and the fall. Then, as certain plants an shrubs have a long period of beauty, w would find ourselves enjoying continuou bloom in the garden.

Perennials unquestionably give the big gest return for the least investment o labor, time and financial outlay. In fac if we can proceed with that leisure whic

The double border, informal in mass detail but sharply outlined, always pleases and has a certain naturalness of expression. Phlox and Sneezeweed dominate at this season in the garden of A. M. Prentiss, Portland, Oregon

nakes all effort pleasurable, we can grow nost of our own perennials from seed, nd thus secure quantities of the finest arieties at slight cost.

Of course, we should not want to start a ew garden with Iris, Peonies and Hardy 'hlox from seed, when we know that they ake several years to come to perfection; ut if after buying a small quantity of hese plants to satisfy our immediate unger for their loveliness, we then can tart the choicest seed obtainable in a ttle seed nursery at one side where it ill be protected, we will, almost before e realize it, have an unusual collection f the right size and age, ready for their roper place in garden society.

For the very earliest bloom, starting in ate March or early April, according to ocality, the white Arabis or Rock Cress s beautiful in drifts for a month or six eeks. I have had it in flower surrounded y sleet at the same time with Crocus, nowdrops, and Scillas, making a charm-ng combination.

The Creeping Phlox (Phlox subulata) ollowing about mid-April, can be had in hite, white with pink eye, lilac-blue nd soft pink besides the undesirable nagenta, and two shades in parallel rifts produce an unusually pretty effect, specially around large rocks. And hardy lyssum, and hardy Candytuft can be nassed in the same way.

The English Daisy (Bellis perennis) s probably most often bought in early pring and set out with the Pansies from he flower pedler, as people only too often neglect to start them in August; but I have seen them naturalized in a lawn close to a perennial border in the Adirondacks, in July!

Frankly informal massing in wide marginal borders around the lawn offers the greatest freedom of treatment. The old-fashioned garden at Country Life Press, Garden City, N. Y. Carpathian Bluebell, Phlox, Shasta Daisy, and Larkspur

All the sentimental abandon of the poetic old-fashioned garden is suggested here. Box edging and Roses mixed with Hollyhocks and other herbaceous plants. In the garden of Mrs. J. Willis Martin, Chestnut Hill, Pa.

The pumila Irises comes in ten named varieties, from 4 to 8 inches high, and most of the iris shades, invaluable in early April. Iris cristata, also dwarf, follows in May; while the Germanicas, sometimes three feet high, come along in May and June, and are succeeded by the magnificent Japanese (I. kaempferi), finest in July. With between three and four months' succession of just the types mentioned, to say nothing of many more equally good in their season, we have in Iris a hardy beauty that cannot be equalled for flowering season, height, and color!

Daphne cneorum, a fragrant pale pink little flower on a 6 to 12 inch high evergreen bush (properly in the shrub class), is especially fine in the front of the herbaceous border, and will bloom a second time later in the season. It will stand partial shade, too.

Dicentra, the Bleeding-heart as our grandmothers knew it, starts in April and runs through June, while Iceland Poppies, flowering about the same time, will bloom again in August and September.

The Hardy Primroses (Primulas veris, japonica, and several others,) start in April and run through into July, according to variety, and have their own place in the garden and our affections! And lovers of the Daisy type will surely want Leopard's-bane (Doronicum), as it is the

Continued on page 334

Bookshelves line one end of the living-room

The residence of

MR. WM. H. DIXON

Smithtown, Long Island

PEABODY, WILSON & BROWN

Architects in charge of restoration

Photographs by S. H. Gottscho

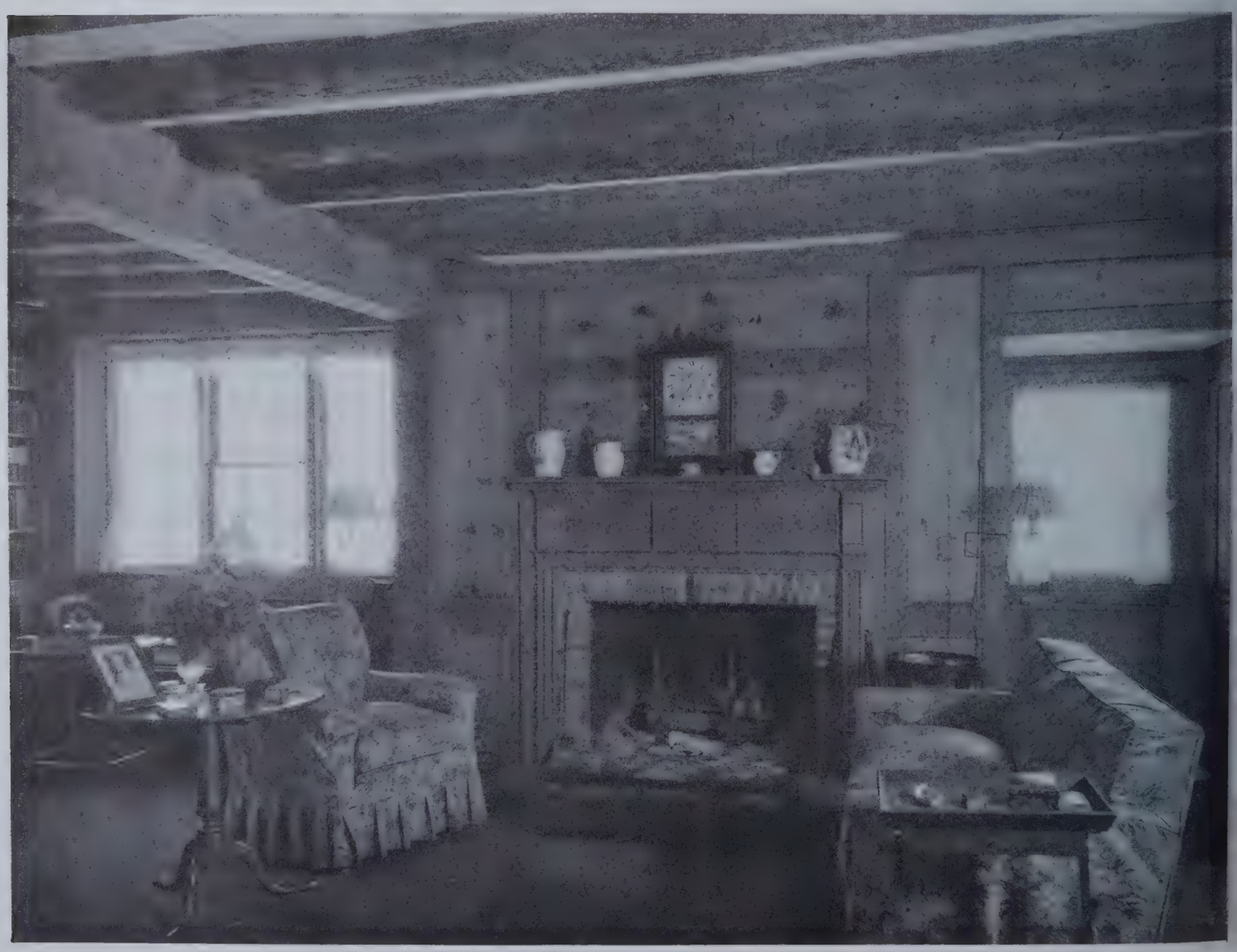
AN EIGHTEENTH CENTURY HOUSE BECOME A TWENTIETH CENTURY HOME

An old and fine example of a type characteristic of early building on Long Island. Its clean-cut lines, restrained detail, and forthright plan, have a beauty that does not change with fashion and a fundamental sensibleness which makes for a maximum of comfortable living. Built in the 18th century by a descendant of the original patentee, "Bull Rider" Richard Smith, this delightful old dwelling has recently been renovated by Peabody, Wilson & Brown to meet the needs of its present owner, Mr. William H. Dixon. The only additions are the lean-to porch facing the water (see page 268) and the entrance porch (shown at left) which was copied from an old house at Wading River.

One side of the living-room with vista to dining-room across the hall. The furniture is charmingly in keeping with the spirit of the house and pine panelling, mellowed by time and showing its fine natural pattern, enriches the whole room. This panelling was originally scattered through the house but during the recent renovation was brought together by the architects (below)

This end porch with its tranquil outlook across lawn and harbor is a modern addition so adroitly done as to seem an integral part of the original plan (see other views on the two preceding pages)

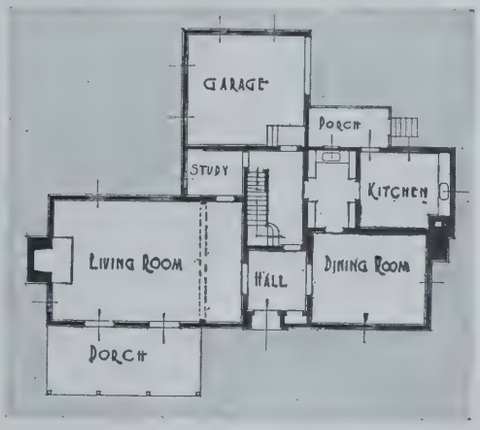
A survival from the 18th century is the fireplace shown above with its interestingly combined brickwork and broad wooden beams. The old pine panelling now in the living-room (below) was assembled from different rooms

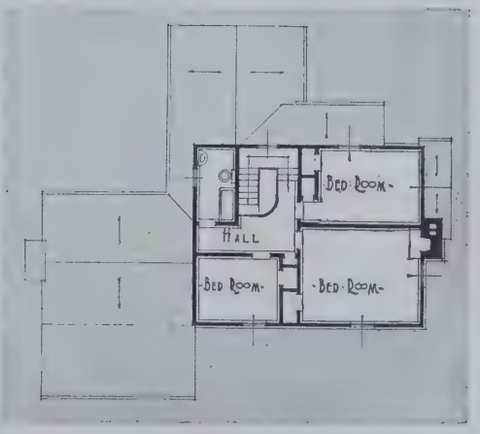


CROWNED WITH
OLDENTIME
COMPOSURE

The home of
MR. BEN F. McMURRY
Knoxville, Tenn.

BARBER & McMURRY
Architects





A GARDEN HOUSE

on the estate of

MRS. W. L. HARKNESS

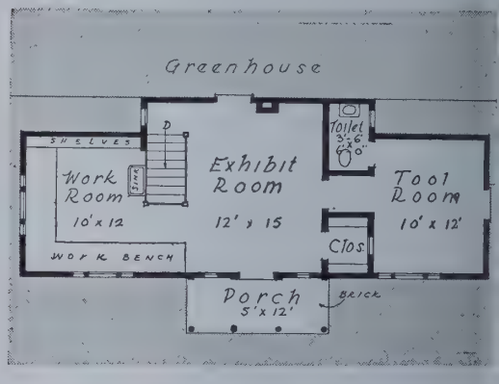
Glen Cove, N. Y.

CHARLES S. KEEFE

Architect

A little building which conveys all the dignity of a large one, so adroitly has the formal Colonial been adapted and brought to scale. Tool room, work room with benches for potting, etc., and a central room where flowering plants may display their transient beauties, are all included in the plan. The greenhouses are attached and one plant supplies heat for both

Photographs by Louis H. Dreyer



Kinds and qualities
for every purpose outside and in

Woods used in house construction

GEORGE A. GARRATT

FOR ALL TYPES

Since man first fashioned tools for is use, wood has been extensively utilized n home construction. For all types of ouses, from the primitive log cabin of ioneer times to the modern dwelling of o-day, it has been admirably fitted for the emands which have been made upon it. vailability at low cost, strength com- ined with light weight, ease of shaping nd fastening, low conductivity of heat, nd pleasing appearance are among the ualities which have made wood popular ith the builders of all ages. Evidence of s desirability is reflected in the extent of s use; approximately three-fourths of ne dwellings constructed annually in is country are built of wood, while the emainder use it extensively for floors, artitions, ceilings, stairways, etc.

In the selection of the wood the mod- n home builder is confronted with a ore difficult task than that which faced is ancestors. In earlier days an abundant pply of such well-known woods as white ine in the North and East, and longleaf ine in the South, adequately filled the emand for practically everything from ugh construction material to interior ish. Only the highest quality of mater- l was acceptable, with little or no regard r the use to which it was to be put, and vish use was frequently made of large- ze timbers, in order to give a building eat, although generally unnecessary, rength. But times have changed. Econ-

Library (above) charmingly panelled in old pine so selected as to make knots and other natural imperfections actually add interest. Designed by Henry W. Rowe for Mr. Arthur L. Warthen

The simple method of regular exposure in aying shingles, when skilfully done, gives xceedingly pleasant texture as here ex- mplified. Home of Mr. Chester Young; rank J. Forster, Architect

ny has decreed the use of lower grades d small sizes, wherever practicable, ile depleted supplies and markedly creased costs, as well as somewhat more acting requirements for certain uses, ve driven the two highly adaptable es from the position they once held. In eir stead have been substituted a large mber of somewhat less expensive woods ncerning which the builder often knows t little, and which are frequently suited specialized uses rather than general lity purposes. The choice of material l naturally depend upon whether

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Floor, walls, and ceiling as part of the picture—
the second of six lessons by a nationally known decorator

Being your own decorator

WINNIFRED FALES

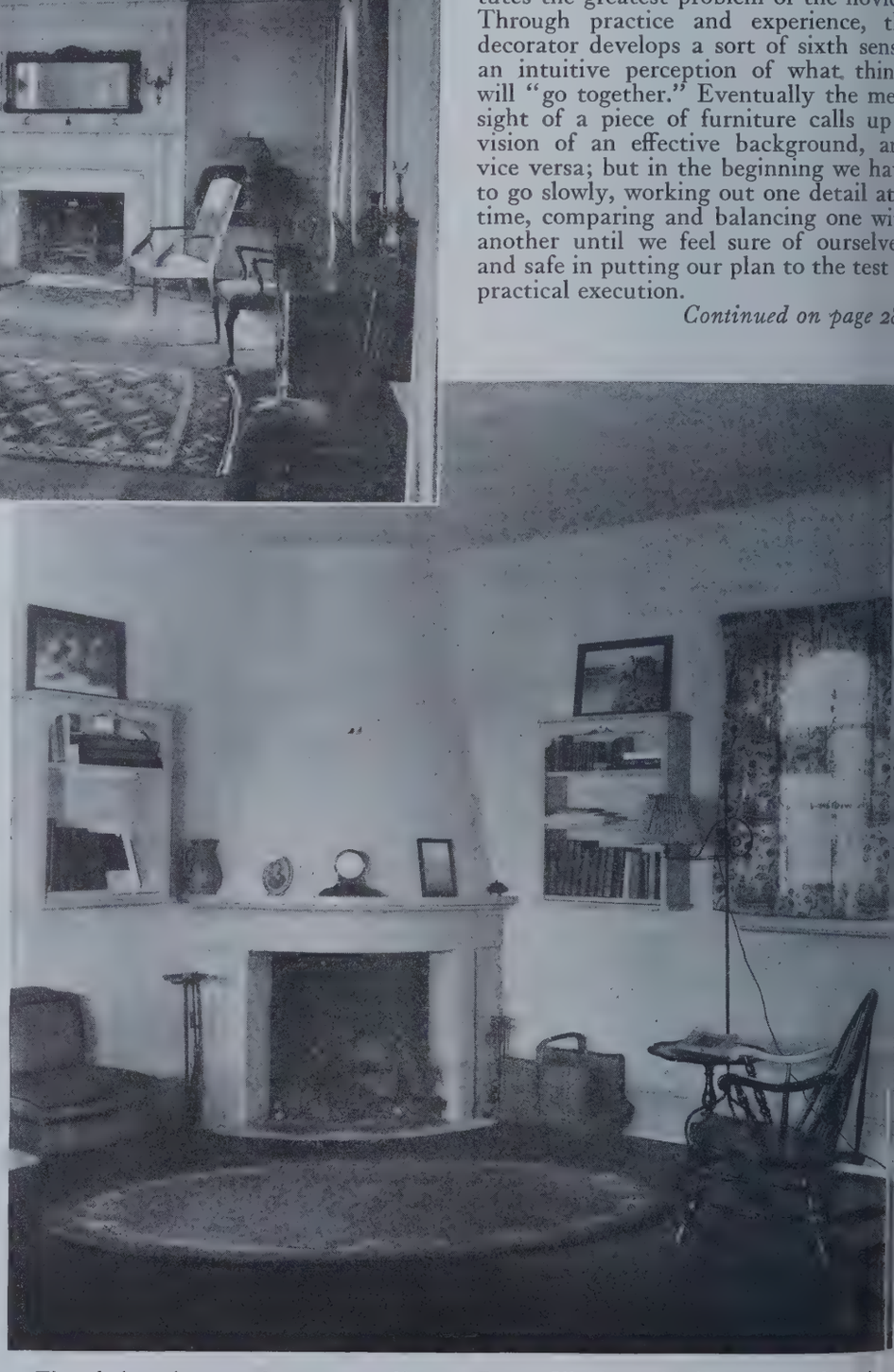
Light ceilings, medium walls, and dark floors without conspicuous contrasts either of tone or pattern constitute backgrounds agreeable to live with. Home of Mr. C. W. David, Bryn Mawr, Pa.; Louis H. Rush, Architect

Last month we discussed the importance of planning the room as a whole, choosing the dominant center of interest, and deciding in a general way what pieces of furniture would be needed for comfort, harmony, and balance, and where they should be placed. As a first step we found it sufficient to picture the room in terms of line and mass; to perceive the need of a tall and slender shape to fill a certain wall space; of a low, broad, massive form beneath a certain window group; of something medium in height and bulk to give meaning to an empty corner. This month we shall begin to visualize the scheme more definitely, just as one looking through a field glass gradually adjusts the focus, until from being a vague blur, each detail of the scene before him stands out sharp and distinct.

Furniture, we have seen, must bear a carefully planned relation to the size and proportions of the room and the position of doors and windows: but there are other relationships to be considered, and one of the most important is that of the furniture to its background. In other words, we cannot decide what furniture to buy without first having a clear idea of the background against which it will be seen,

while at the same time it is impossible decide on the background treatment un we know what the furniture is to be. It this seeming paradox, this vital need planning a number of things simulta eously instead of in sequence, that cons tutes the greatest problem of the novi Through practice and experience, t decorator develops a sort of sixth sen an intuitive perception of what thin will "go together." Eventually the me sight of a piece of furniture calls up vision of an effective background, a vice versa; but in the beginning we ha to go slowly, working out one detail at time, comparing and balancing one wi another until we feel sure of ourselve and safe in putting our plan to the test practical execution.

Continued on page 2



The choice of a rough texture relieves monotony, and softens the light. Here in the living-room of Mr. T. E. Wells, Lake Forest, Ill. (Russell S. Walcott, Architect), the desired effect has been achieved by similar treatment of walls and ceiling

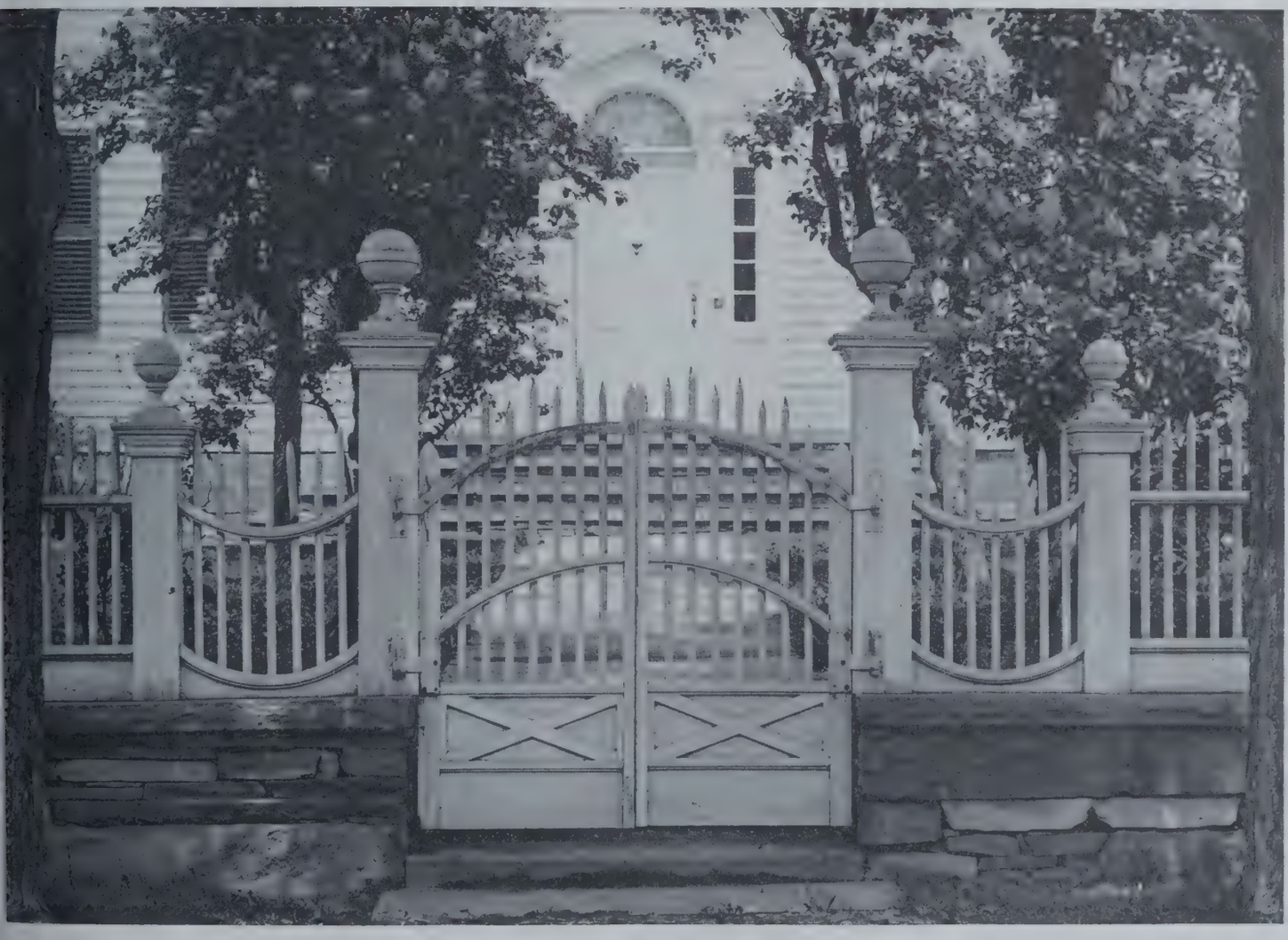
Wood and workmanship as partners against time

Picket fences of New England

WALTER D. POPHAM

IN OLD NEW ENGLAND

Did ever village streets anywhere resent to the eye a more pleasing picture han those of the older New England vil-ages? Fortunately, a few of these have een preserved to-day practically the same s in the days when the New England lipper ships roamed the seven seas and and there a glimpse of a doorway of exquisite proportions, or an open door might disclose a mahogany stairway and white panelled walls. The whole aspect of the street was one of great neatness and a sort of prim elegance. Along the front of the lot a wooden picket fence, painted white, marked the boundary and the familar oldtime shrubs such as the Lilac and the to last for a long, long time. It had considerable excellence of architectural design and also considerable refinement of detail. In the day when these old houses were built, the builder approached each individual commission with some degree of reverence for the powers and reputation of his craft, and not with the sole intent of realizing a profit from the work. This



Full of verve and grace is this unusual gateway at Rensselaerville, N. Y., a quaint old settlement touched with the spirit of New England. The work of Ephraim Russ, architect-builder, and erected in 1806, this homestead is now enjoyed by Mrs. Lewis A. Eldridge, great granddaughter of its original owner, Daniel Conklin (photograph by courtesy of Russell F. Whitehead)

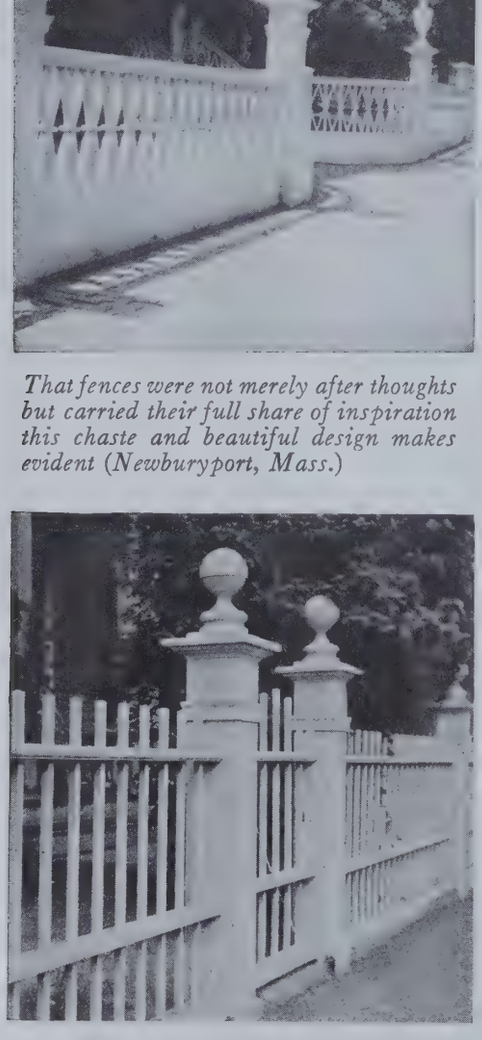
ese villages were the homes of the ealthy merchants and traders. These old streets were very pleasant aces to live. On either side were large uses of the type now known as New ngland Colonial, set back but a short stance, overhead large trees interlaced form a leafy archway, here an opening through a patch of yellow sunlight, Syringa or Mockorange, grew and blossomed in front yards and occasionally spilled their foliage and flowers over the sidewalk above the fence.

Of course, the Colonial house itself was the most important reason for the attractive appearance of the street. The oldtime New England house was first of all pleasing to the eye, but it was also constructed was the day of the "carpenter-architect" when the builder knew both detail and construction. To these men the refinements of a moulding were of far more importance than the cost. Most of the work of the Colonial period in New England was an attempt to utilize to the best advantage the materials at hand and to copy the prevailing style of architecture

in Europe, that is, the Georgian. However, since the materials at hand were wood instead of the accustomed brick and stone, the difference in the medium in itself produced changes in the manner of rendering the style. Thus the New England Colonial is largely a product of its own times and environment rather than a reproduction of the architecture of other places, and for this reason it has many definite characteristics.

Excellent as were the houses along these

That fences were not merely after thoughts but carried their full share of inspiration this chaste and beautiful design makes evident (Newburyport, Mass.)

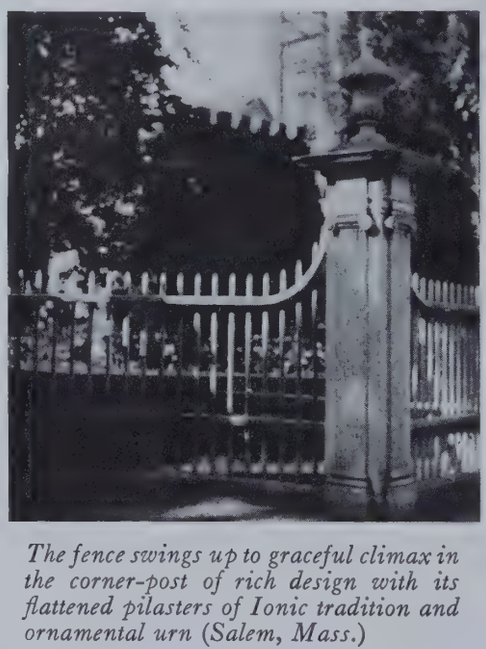


Sturdy and straightaway and one of the many types which still survive and still contribute to "the great neatness and prim elegance" of New England streets (Gloucester, Mass.)

old streets it is not due to them alone that the streets appear so attractive. The very essence of the domestic architecture of New England is order. There is a well studied arrangement of both the house and the site, not perhaps in the same manner as we think of doing to-day, but nevertheless there was nothing haphazard about the arrangement of the Colonial homestead. The lots themselves were, considering the size of the house and the

The urn motive has many variations and this is particularly happy in its relation to the corner-post of more than ordinarily elaborate detail (Newburyport, Mass.)

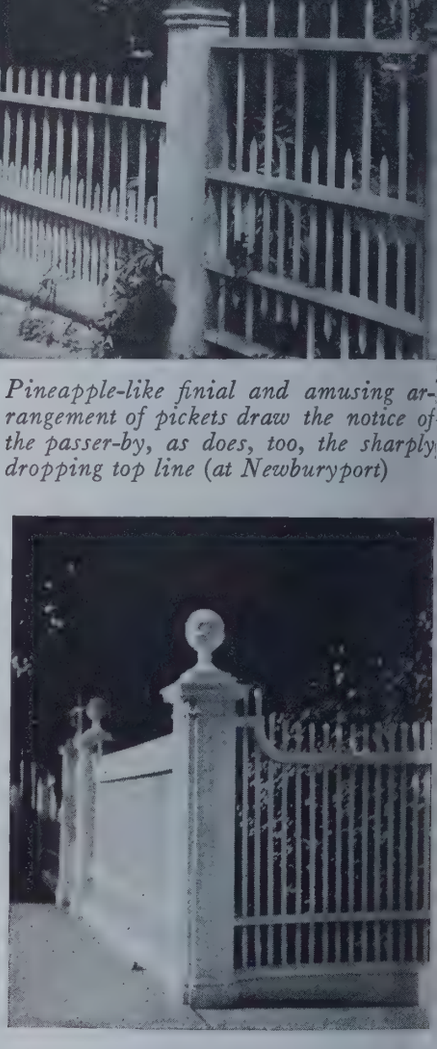
Rounded pickets terminating the tip of each diamond and the running diamond pattern give a certain liveliness agreeably in harmony with the slender columns of this Portsmouth, New Hampshire, home



The fence swings up to graceful climax in the corner-post of rich design with its flattened pilasters of Ionic tradition and ornamental urn (Salem, Mass.)

times, comparatively small, rarely exceed ing one hundred feet in width, and rathe long and narrow. The house itself wa usually rather close to the street, in som instances even closer than thirty feet. Th front yard was therefore rather tiny, bu there was always presented to the stree a feeling of the utmost neatness, a sense o order and air of privacy. Along the fron of practically every lot ran a white picke fence while in the rear would be clustere the service buildings, a vegetable garde

Pineapple-like finial and amusing ar rangement of pickets draw the notice of the passer-by, as does, too, the sharply dropping top line (at Newburyport)



The beauty of this fence grows out of a discriminating and restrained employ ment of simple motives rather than from any particularly striking variation of theme or design (Salem, Mass.)

and usually a flower garden, together wit a clump of fruit trees. The service buil ings and the fence were designed an treated as a part of the house itself; the were of the same material; they were r lated in design and the same detail migl be repeated in all of them.

It is these fences, as much as any oth feature, which give the old streets the charm. In Colonial days some sort

Continued on page 3

The sage of Breeze Hill now tells of some really worthwhile flowers to fill out the midsummer gap

Some midsummer garden satisfactions

J. HORACE MCFARLAND

The Mealycup Sage (Salvia farinacea) with its upright stalks of light blue flowers, borne well above the grey-green foliage is a midsummer standby of long season bloom. Easily handled as an annual or tender perennial

A little-known plant, this time a perennial, which gives midsummer satisfaction, is Amsonia tabernaemontana, which plant, I presume, has been long held out of general use because of its overload of name. *Standardized Plant Names* does call the one of which I am speaking "Willow Amsonia," though I don't know why, for it doesn't look in the least like a Willow.

This Amsonia has graceful foliage, each plant making an 18-inch clump from which, in spring, arise blue flowers of no particular importance save that they are blue when blue is needed, and are graceful. After the flowers go off, the plant settles into even, pleasing greenness, and it holds that position and condition until Jack Frost interferes with it. I look with much satisfaction on various places where groups of these Amsonias fill in most gratifyingly. Apparently there is no disposition to overgrow and get away from one, and this is a good quality, for I have had some sad experiences, as, for example, with the great Thunberg Barberry hedge at Breeze Hill, planted generously some fifteen years ago with the thought that it would come to an even three feet in height, whereas altogether too much of it has had to be cut back to prevent it from exceeding six feet—and alas! in depth as well!

Each year we carry over in the cold-frames a few plants of Salvia farinacea so as to have that charming subject early in the season. It is a tender perennial and blooms easily the first year from seed, but a dozen or so carried-over roots provide an early supply of graceful flower spikes utterly unlike anything else I know of and thoroughly delightful in the garden. [To me they are reminiscent of Sweet Lavender—Ed.] Toward the end of the season this Salvia tends to get rather leggy and tall, but even then the grace of its bloom continues its satisfaction in the garden. Those who do not know this charming one-season perennial can make acquaintance every easily, for it is not hard to have.

Nothing can excel the garden satisfaction that comes to one when he has succeeded in getting any of the Lilium auratum forms to stay with him, and seemingly to intend to stay. I have been through one disappointment after another with this subject, but a half-dozen of the platyphyllum type seem now to have accepted Breeze Hill as a permanent home, and for the third year they have been showing me their six- or seven-foot height crowned with great clusters of glorious flowers, not quite so spectacularly beautiful as the type itself but all the same an enormous satisfaction to have.

I have been hoping that seed might ripen on these Lilium auratum platyphyllum plants, which always set great husky pods of it, but that has not yet occurred. My feeling is that if once we could get ripened seed of this Lily we could begin growing dependable bulbs of it. Those who have followed the Lily situation with any attention will, I presume, have long since reached the same conclusion, which is that the imported bulbs, "fattened" to suit our American ideas of bigness, are not at all ready to do continuous garden service for us. I have heard of some home-raised auratums and am promised a dozen bulbs that have been fighting their way in an Iowa backyard for long enough to have become truly Americanized. When I get them they will go in poor soil with a lot of coal-ashes, and I will then hope for the 'steenth time to have Lilium auratum stay with me! We have, of course, an abundance of L. regale and L. henryi both easily grown from seed, and both dependable. If any reader can add some news to the record of this Lily I hope he will write to the Editor.

One of the real garden satisfactions in midsummer is to have Roses come again.

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Of all the Lilies, the Gold-banded has the largest flower — but it seems hard to establish. Can anyone say why?

Photograph by S. H. Gottscho

WHERE WOOD PLAYS A MAJOR ROLE

Exceedingly simple in design and refreshingly uncluttered is this entrance hall where painted and natural woods contrast in striking fashion and the floor, as should be, carries the darkest note *(See page 284).* *Winter cottage of Mr. Arthur W. Butler, at Mt. Kisco, N. Y. Butler & Corse, Architects*

Facts to know before you build—
"penny-wise is pound foolish" when picking a flooring

Getting your money's worth in floors

C. STANLEY TAYLOR

From a critical examination of many new houses which have been constructed within the past year or two, it is obvious that the average homebuilder does not give sufficient thought to the important subject of finished wood floors. Regardless of the size of the house, whether it be of very moderate cost or a large suburban residence, there are certain practical and aesthetic considerations which must receive careful attention if the floors are to prove satisfactory as elements of interior design, and from the viewpoints of wear and maintenance.

There are on the market to-day many types of finished wood flooring materials which range from the simplest floors of pine to a variety of luxurious hardwood, and all subject to the selection of various widths and thicknesses. When the hardwoods are used, the factor of floor patterns also enters the picture and special effects may be sought in wide plank, inlay, or parquet patterns.

The homebuilder must approach the flooring problem from three distinct angles. The first of these is cost, including both the original investment and the probable cost of maintaining the floor in good condition. The second might well be termed "architectural adaptability"—in other words, selecting the floor which will logically contribute to, or be harmonious with, the interior decorative scheme. The third angle is, of course, to determine the purpose of the finished flooring; that is, whether it will be covered with carpet or linoleum, exposed and finished in natural grain, or painted. Naturally any of these three angles might come first for consideration, and all angles must contribute importantly to the final decision. For the purpose of this article we will consider flooring problems in the order already enumerated, which leads us immediately to the question of cost.

When editorial information is prepared for homebuilders, there always seems to exist a natural hesitancy about discussing this very important matter of cost. There are perhaps good reasons for this because costs vary amazingly in different communities, and in accordance with the contracting and labor methods under which the flooring is installed. It seems, however, important that some basis of comparison should be had. Accordingly, the following relative cost figures for finished wood floors were recently taken in the immediate vicinity of New York City, and while homebuilders in other parts of the country will find some variation, it is probable that these costs will establish a sufficient guide for preliminary consideration. Having presented some relative costs we can then discuss the adaptability of various types for interiors of different styles, together with some details of actual finishing methods.

The cheapest floors are of pine, which comes in two definite forms, known as edge-grained and flat-grained. Edge-grained pine is quarter-sawed and presents a reasonably attractive and fairly good-wearing surface, so that it is often used for economical stained and varnished floors or for the occasional requirement of painted floors. The flat-grained pine is not as durable and is used primarily where rooms are to be carpeted. Pine flooring which is suitable for staining costs in the New York area approximately $110 per thousand feet.

OAK FLOORING

The next type of wood flooring to be considered is oak, which is one of the most popular woods for flooring purposes because of its hardness and the attractive finishes which may be brought out under different methods. Oak flooring comes in two types—plain-sawed and quarter-sawed. (Quarter-sawed flooring is really cut slantingly across the grain, so that the resulting pattern is richer and more varied.) Regardless of the type of wood, quarter-sawed flooring is always more expensive than plain-sawed, which explains the following differences in cost. Plain oak flooring is quoted in the New York vicinity at $125 per thousand feet, while quartered oak is $175.

Other types of hardwood flooring which are quite popular include maple, beech, and birch. These are all hard domestic woods which wear well but vary in their characteristics as follows:

Maple is a strong heavy wood which is available in two natural colors—brown (the heartwood of the maple) and light golden brown (the sapwood). This type of flooring should be given a natural polished finish, realizing that it is too tight grained to take heavy staining successfully. The grained pattern in maple is attractive, being quite close and occasionally of the curly or bird's-eye type. Beech flooring is much the same in appearance as maple, although it has more grain pattern and takes on deeper color tones when varnished or waxed. It may be noted that beech can be stained in beautiful effects. Birch flooring is probably one of the best woods to use when dark stained finishes are contemplated, because the surface is perfectly smooth without fibrous ridges, and the graining is such that staining will be taken evenly. The cost of floors of this type ranges between pine and oak. For instance, in the New York area, maple flooring has been recently quoted at $115 a thousand feet.

In order that the above price quotations may not be misleading, it may be noted that they represent prices quoted by lumber dealers. In figuring the cost of the floor, one must first take the material cost; then add a handling waste of about 40 per cent; than a laying and scraping cost of about 15 cents per square foot; and finally a finishing cost which varies from 8 cents to 10 cents a square foot. To reduce these figures to a basis of comparison with the higher cost floors described in later paragraphs, it may be said that pine floors, laid and ready for actual finishing, cost about 32 cents a square foot; maple, beech, and birch about 36 cents; plain oak about the same, and quartered oak about 42 cents. Here the reader may again be warned that these costs may not check up with local conditions, but that local costs may easily be ascertained through carpenters or flooring contractors.

The next general range of floors which present considerably higher cost include the wide plank flooring and those laid in parquet designs. These higher grades and perhaps more intricate types of flooring are usually laid by a flooring contractor who specializes in such work, rather than by the carpenter-contractor who purchases and lays the less expensive and simpler types of flooring already described. As will be noted later, wide plank floors are becoming increasingly popular because of their adaptability for certain types of interiors, such as early English, Italian and Spanish. Oak, walnut, and teakwood are the favorite woods for this purpose, and they may be had in thicknesses of $\frac{7}{8}$ to 2 in., these real planks being laid with countersunk screws covered with small wood plugs to simulate the old method of "pegging" floors. Solid oak planks $\frac{7}{8}$ in. thick are available in various widths from 6 to 14 in. and cost laid and ready for finishing about 65 cents a square foot in the New York area. The heavier planks of oak (1-$\frac{1}{8}$ in. thick) laid and completely finished in place cost about $1.25 per square foot.

ABOUT WARPING

At this point an interesting innovation may be noted. When one buys $\frac{7}{8}$ in. oak planks, the contractor who installs them will not usually guarantee against warping, particularly in the wider boards. To meet this situation flooring manufacturers have produced what is known as veneered wide planking. These boards are made up veneers of oak, walnut or teakwood on a frame backing designed to prevent

Continued on page 318

UP-TO-DATE DEVICES

FOR THE GOLFER

The shot is made—the long-striven-for goal is achieved, and the golfer reaches excitedly for his pencil to record the

score. If he owns such a pencil as the one illustrated above his temper and his score are safe! It fits neatly into a small hole in the handle of the club, and is always ready: there is no danger of its having fallen out of a pocket several yards back.

THE TABLE TUB

You would scarcely imagine that the practical kitchen work-table above can be converted into the full-sized, porce-

lain-lined bathtub below, by simply turning it! Such is the case, however, and a great convenience it is for the small cottage, as it requires no special

piping, and is light enough so that it may be moved about easily. The tub is built of steel, and is finished in a regular kitchen-table enamel.

A GARDEN MAT

If you have ever weeded a garden you know well the uncomfortable sensation experienced when the chill dampness from the fresh earth begins to creep up into your bones. Here, however, is something which makes weeding a pleasure! It is a light, soft, thick rubber mat, which is flexible, easy to carry, comfortable to kneel on, and inexpensive. No more muddy knees or backache, from bending over "to save clothes" or "escape influenza"! The mat may also be used under cushions in the summertime when all the world loves to sit on the ground.

A COLLAPSIBLE UMBRELLA

If you could carry your umbrella in your vanity case you wouldn't object

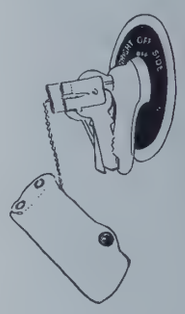
so strenously when—in the face of a downpour—someone suggests that "you take your umbrella with you." This invention not only makes it possible to fold the umbrella up into an almost inconceivably small space, but also allows milady to carry her change purse, pocketbook, and handkerchief all in the same compact unit.

FOR THE CHAUFFEUSE

Every girl who drives a car has spent many an hour in the summertime cleaning—or trying to clean—the black streaks from the heels of her white slippers. This trick little leather heel protector solves the problem. It slips on easily, and is held in place by an elastic strap around the heel. It is light and flexible and does not interfere at all with the ankle motion.

A KEY CLIP

It is extremely convenient and desirable to keep all the keys together in one case. But it is decidedly undesi-



rable to have to listen to their jingling and clinking. Here is a small device which does away with that annoyance—a little key retainer for use in an automobile or in pockets and bags. The keys not in use are clipped together in the holder, and any key can be opened for use in the same way as a knife blade is opened. In the car the keys are held away from the instrument board, and jingling, loss, etc. are eliminated.

YOUR GARDEN SIGN

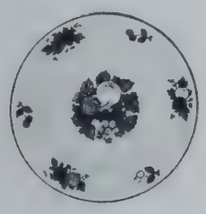
Far more attractive for garden paths and beds than the old "Keep Off the Grass" labels are these attractive little

"Pleases" with the inquisitive little puppies peeping over the top. They come in painted wood, with black lettering, and the puppies have brown ears and tails. The standard is small, painted green, and is pointed for easy placement.

FOR THE HOMEOWNER

NO CHIPPED CHINA

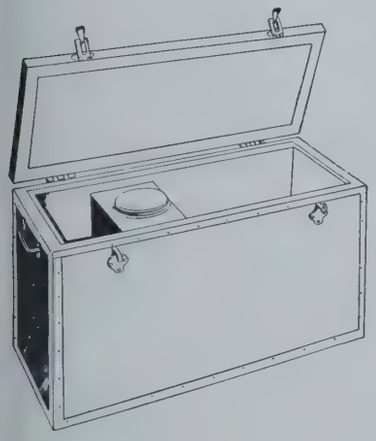
There are few more discouraging moments for the home owner than those spent in going over her china, if she



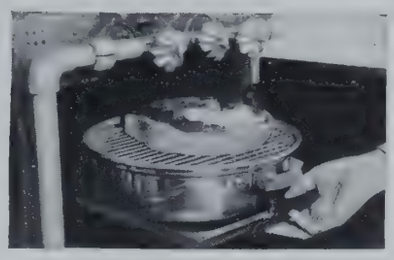
discovers that many of the edges have become chipped. The plates are really not cracked enough to warrant throwing them in the ash can, but they certainly do not look well on the dinner table. A new ware, with flat rimmed plates and edges slightly rolled, has been put on the market, thus eliminating much of the danger of chipping. The ware comes in many patterns and in three weights.

FOR MOTOR PICNICS

The season of touring and picnic suppers in the country has begun; and here is the new automobile refrigerator to make these informal meals complete! Thermos bottles have sufficed if the party were small, but for a large picnic supper it is a delight to be able to serve the drinks with honest-to-goodness cracked ice in them. Then, too, on all-day outings the perishable food may be kept cool and fresh until mealtime. The refrigerator is made of staunch black fibre, with patent leather finish, nickel trimmed, and lined either with enamel or galvanized iron. The ice chamber is removable and carries ten



pounds of ice. The box itself is twenty-five inches long, eleven inches high, and fourteen inches wide, and is equipped with cleats for fastening on the running board. By removing the ice container, it can be used as an extra trunk for touring.

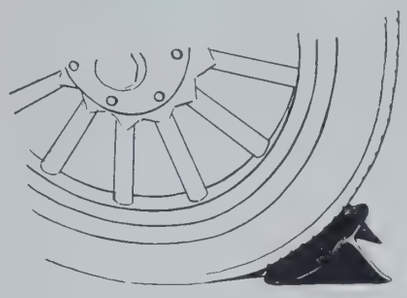


THE SAFETY BROILER

No grease fires can occur with this safety broiler, and none of the delicious juices from the meat need be lost during the broiling process. The grease drips to the bottom of the pan, and is kept there safe from the danger of gas flames or live coals. This safety broiler is also odorless, and broiling may be done with the oven door open.

TO HOLD YOUR CAR

The stone or brick you are always looking for when your car stalls or a



tire suddenly goes flat on a hill somehow never seems to be where it should! If you carry a stop device with you, you are safe, and, what's more, you won't get covered with mud and clay trying to dislodge it from the ground. This boon to the motorist is used as shown, and keeps even heavy cars from rolling backward.

THE MITTEN DUSTER

With this big, fluffy, chemically treated duster that fits the hand like a glove, house-cleaning is made much pleasanter. It absorbs and retains the dust, and by the chemical elements retained by the yarn it cleans and polishes the furniture and other woodwork. The car owner, as well as the housewife, appreciates this duster, for he can polish his car in a very few minutes without soiling his hands.

WHEN YOU WHIP CREAM

It may be small, but—multum in parvo! A device that merges butter, whips cream, beats eggs, churns butter

—in fact, does the mixing for the kitchen. It attaches to a regular screw-top, quart-size mason fruit jar, and fits tightly so that there is no leaking or splashing out. The article is made of good strong materials, eyelet bearings, and has reversible rack and pinion movement. The lower bearing on the bottom of the jar adjusts the device to small quantities.

SOMETHING NEW IN STOVES

In this day of small kitchens in apartment and cottage, the housewife is ever on the watch for space- and labor-saving devices. Certainly she finds one in this little electric range which requires no special installation, and though small, can accommodate an

entire dinner for a small family. It connects with a baseboard outlet, and possesses three separate and distinct elements: (1) the hot plate on top of the range, (2) the broiler element, and (3) the oven element at the bottom. It has a front and back door, and when

open the front door serves as a shelf. Best of all, because it is a wall-outlet range and small, it may be moved about easily.

THE NATIONAL
Garden Association

TO PROMOTE THE ANNUAL OBSERVANCE OF NATIONAL GARDEN WEEK

Coöperating Societies:

SOCIETY OF AMERICAN FLORISTS AND ORNAMENTAL HORTICULTURISTS
SOCIETY OF LITTLE GARDENS
ONTARIO HORTICULTURAL ASSOCIATION
AMERICAN IRIS SOCIETY
AMERICA DAHLIA SOCIETY
NATIONAL PLANT, FLOWER AND FRUIT GUILD

PRESIDENT:
Leonard Barron, F. R. H. S.
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Coöperating Societies:

WOMEN'S NATIONAL FARM AND GARDEN ASSOCIATION
THE AGASSIZ ASSOCIATION
NATIONAL HORTICULTURAL ASSOCIATION
THE SCHOOL NATURE LEAGUE
AMERICAN FORESTRY ASSOCIATION
WILD FLOWER PRESERVATION SOCIETY

REALISTIC MODEL HOUSES

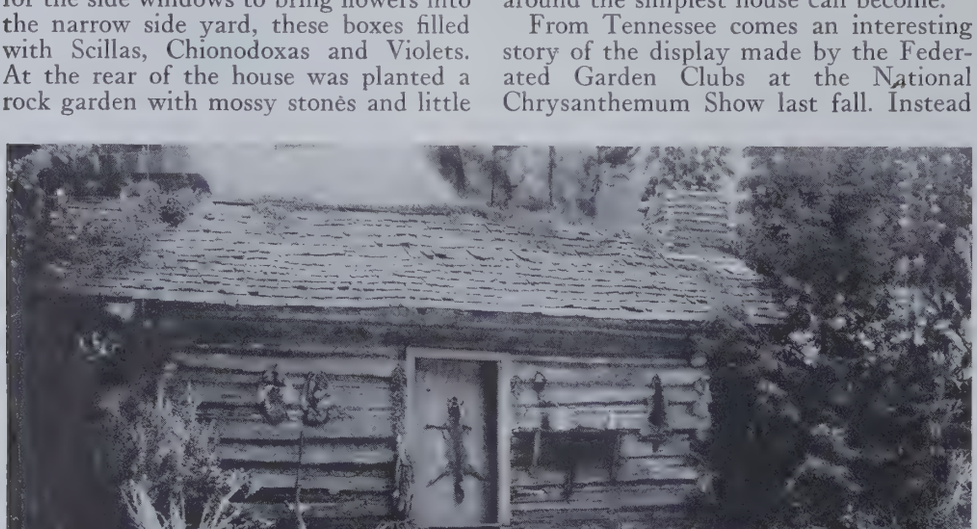
Inspired by National Garden Week, the members of the Spokane, Washington, Garden Club last year decided to show what could be done to make a small simple house on a single lot more attractive. To do this, they secured a small house model and placed it in a yard that was planned to the house scale. Since the model was that of a low bungalow, it was set on a "hill" to give it individuality, this hill then being covered with moss to make a lawn. A gravel path led from the front steps to the street, the path flanked by small plants of yellow Alyssum. Foundation planting was well demonstrated about the house and steps by means of twigs of evergreens, Double Arabis, Flowering Almond and clusters of blue Grape Hyacinths that looked like miniature clumps of Delphiniums. These "tied" the house down to its plot in realistic fashion.

At one side of the gravel path stepping stones led to a pool where, in the little pond made from an earthen dish, were small goldfish. Window boxes were made for the side windows to bring flowers into the narrow side yard, these boxes filled with Scillas, Chionodoxas and Violets. At the rear of the house was planted a rock garden with mossy stones and little Ferns, Primroses and Forget-me-nots, a little crooked path leading to a small bird-bath. Iris lovers were delighted to find small clumps of Iris leaves around the base of the bird-bath which was filled with water. The whole was not only an interesting feature of National Garden Week but an object lesson on what the plot of ground around the simplest house can become.

That any bungalow on any small plot of ground can be made much more attractive by careful landscaping is proven by the Garden Club of Spokane, Wash., in this well-planned model. Displayed during the National Garden Week, its message reached countless interested homemakers

From Tennessee comes an interesting story of the display made by the Federated Garden Clubs at the National Chrysanthemum Show last fall. Instead of giving an exhibit of their lovely gardens and flowers, these clubs chose to recreate an historical phase of their state so that all who saw it might sense anew the story of its growth.

In the auditorium housing the Chrysanthemum Show, the whole stage was given to these clubs and there they built a memorable picture with real trees, shrubs and rocks brought from Lookout and Signal Mountains and other parts of the county. In front of the trees was set up a real log cabin brought from Harrison, Tennessee, and rebuilt on the stage, an actual picture of pioneer days. A real mountain stream flowed from the right of the stage into a pool bordered by many kinds of Ferns and other wild plants. A rail fence enclosed the little clearing, coon skins were curing on door and walls with the musket standing ready to shoot another "varmint." Every detail was perfect even to the chinked-up chimney and the small garden patch in the dooryard, the whole making an interesting and valuable picture of the early days and life in our country.



Exhibited at the National Chrysanthemum Show by the Federated Garden Clubs of Chattanooga, Tenn., this real log cabin in its true-to-life setting was a vivid picture of an early pioneer home, a picture of much historic interest and charm

The clubs participating in this unusually fine effort were the Federated Clubs of Chattanooga, Tennessee, of which Mrs. Oscar Mitchell is presiding President. This is an organization doing work of such civic importance that we shall write of it again in a coming issue.

For information about the Holland Flower Film and for free constitutions and programs for garden clubs, address the National Garden Association, Garden City, N. Y.

ELLEN D. WANGNER, Secretary.

Le Cygne Noir

A PRINTED LINEN OF MODERN FRENCH DESIGN

"*LE CYGNE NOIR*" is the name the French artist has given to this lovely printed linen.

The Black Swan! Serene and stately she drifts over the quiet waters of a limpid lake, while safe in her protective shadow the young cygnets look eagerly into the sunshine for the flash of an insect's wing, or dart swiftly for some fated water fly. An old wisteria vine, gnarled and twisted, swings out over the water.

The design is bold and free, with the infinite interest in detail and the vivid color contrasts that bespeak the modernist.

Modern designs and weaves as well as authentic reproductions and adaptations from the great periods of the past —fabrics for every decorative use—are to be found at Schumacher's.

These fabrics may be seen by arrangement with your decorator, upholsterer, or the decorating service of your department store. Samples specially selected to fit your particular requirements can be promptly secured by them.

HOW YOU CAN, without additional expense, have the professional services of an interior decorator is explained in our free booklet, "Your Home and the Interior Decorator."

Richly illustrated in full color, it will be sent to you upon request without charge. Write to F. Schumacher & Co., Dept. D-5, 60 West 40th Street, New York. Importers, Manufacturers and Distributors to the trade only, of Decorative Drapery and Upholstery Fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles, and Paris.

F. SCHUMACHER & CO.

YOUR GARDEN *in the month of* MAY

DIRECTIONS FOR USING THIS GUIDE

AS TO TIME AND PLACE: In gardening a date can only be approximated. Generally the latitude of forty degrees at sea level and a normal season is taken as standard. Roughly, the season advances or recedes fifteen miles a day, thus Albany would be about ten days later than New York (which is latitude 42). The latitude of Philadelphia is a week earlier. Also allow four days for each degree of latitude, for each five degrees of longitude, and for each 400 feet of altitude. Latitude 40 approximates a line through Philadelphia, Pa.; Columbus, Ohio; Richmond, Ind.; Quincy, Ill.; Denver, Col.

The Northeastern section

by T. A. WESTON

May, the month that has stimulated poets and philosophers to rhapsodize, brings real spring weather, or at least should. As I write (in February), snow lies upon everything, yet a week ago, in a temperature of 51°F. with not a vestige of ice around, I was pruning and spraying, obsessed with the hope that all the reports of approaching spring were true. Bah! What optimistic idiots we gardeners are! But the cold has compensations: it will check the precocity of many plants and perhaps prove of untold benefit.

For the ordinary home gardener, early May is the really busy month. Seeds, both annual and perennial, can be sown with a greater degree of certainty than earlier. The wise gardener takes no chances by sowing seeds without a covering, even if it be nothing better than cheese cloth attached to frame work. Personally, I use rough frames shaded with slats or celoglass sash. Protection of this kind not only safeguards against drying out while one is absent from home, but it also relieves the agony of mind when a rain storm comes up unexpectedly. It is always wise to sow slow-germinating seeds and the rarer things in pots or boxes; one can then shift them about as required. Strong growing perennials can be sown in rows across a frame; also annuals such as Zinnias, Asters and the like, but never take risks even with these, if you know moles are prone to visit you. Of all the pesky varmints the American mole is the limit. Bugs and beetles? Pshaw! Bugs can be fought, but with moles the only saefeguard is 4ft. of half-inch wire netting sunk straight into the soil.

Now is the time, too, when grass seed will germinate with such speed that one may mow it within three weeks. If only a small patch is to be sown, cover it with old burlap bags or canvas and see how the seed will germinate. The covers keep in the moisture and in about four days the young sprouts will be calling for light, and must have it. The covers can be removed with safety as the vital germinative process is complete and the roots are in the soil ready to appreciate a light sprinkle each evening if the weather is dry.

As to the things one may plant this month, they are legion. The hardy Roses that have been started in pots by the nurserymen are sure to do well if the ball of soil is lightly pressed to loosen it and the ground well trodden after planting. Some say these winter potted Roses are not good; the fault is assuredly not in the rose; and, if the growth is not far advanced and the old wood has not been cut back sufficiently—it rarely is—don't hesitate to take off another two or three inches, and so encourage the lowest eyes to break; you cannot expect good HT rose blooms unless strong shoots are made from the lower eyes. Incidentally, this ought to be a good season for established Roses, providing the plants are pruned hard. The winter caught many napping as it did me, the ground freezing hard before I could earth up.

As I write, I cannot say how my plants have fared but assuming they are alive I know that after pruning practically nothing of the bushes will be visible. When pruning it is always a safe guide to keep on cutting back until the pith shows white instead of brown. Brown pith means frost and wood so affected will never emit strong growth. And, by the way, don't be in too great a hurry to cut away suckers. When a plant is weak, permitting the stock upon which the real Rose is budded to make growth for a month or two will often reinvigorate the plant. Ordinarily, when a budded Rose is making good growth the stock shows little tendency to sucker.

Plant the Sweet-peas raised in boxes or pots without delay if not already done; save perhaps in the northern New England sections, it is practically useless to sow Sweet-peas at this date—the hot weather checks them before the roots can get well down and if aphis gets a hold, good-bye!

The main batch of Gladiolus should be planted; make two plantings this month and another in early June to keep up a succession. Of course, you will add a few new sorts to the collection; I am trying

Continued on page 288

The Pacific Coast

by ELIZABETH URQUHART

Conservation of moisture must now begin, for the rainy season is over and the garden must be irrigated until the early rains in September. Irrigation must be followed by cultivation and mulching as the surface of the ground will bake and crack and the moisture will escape, unless the ground is cultivated and worked to a fine pulverized state. This makes a dry, earth mulch and acts as a blanket to keep in the moisture both of the stored-up winter rains and of the weekly irrigation.

Do not merely sprinkle when watering, but soak the garden once or twice a week, by digging little canals for the water to run through, and then covering with dry earth. These methods are not so necessary in the Bay and coast regions of Central California, where the air is cool and full of moisture, as in the interior valleys.

Many plants for late autumn and early spring, such as Columbines, Cornflowers, Primroses and Sweet-peas, may be sown now, care being taken to plant the seeds a little deeper in the ground than earlier in the year, as the layer of moisture is not so near the surface. Seeds may be sown later in the spring, and young plants set out later in the coast regions.

All annuals which have been sown in the open ground should be thinned out now, watering the ground before pulling up the young plants. A reserve bed of both annuals and perennials should be planted to replace any that may die and also for extra flowers.

The Hunnemania (Mexican Poppy) may be sown now, but as it has a long tap root which must not be disturbed, it should be sown in its permanent place. It needs heat for germination and should be planted in full sunlight and kept well-watered; the blossoms are like yellow Tulips and keep fresh a long time after picking.

Continued on page 288

In the South

by ETHEL HUTSON

The Far South is the coast country of the Gulf States and in this section it is seldom that there is cool weather later than the middle of March, so by May our summer seems well advanced. Sweet-peas, Alyssum and other spring flowers are drying up and must be replaced by plants that can better stand the hot sun. And there is less rain in May than in the later summer months, so plants set out must be well watered, and covered for the first two or three days after moving.

Continued on page 300

Last call for Question ASKERS in Pondosa Pine $4000.00 PRIZE CONTEST

Still time for you to try for substantial prizes

But don't delay—Contest closes May 31st

you know why doors, ilt-in china closets, book- es and breakfast nooks de from Pondosa Pine y so snug, straight and trim looking?

e good old-fashioned nda is still an exclusive erican institution. Do know why Pondosa is d in porch work to great advantage?

THIS unusual contest was announced in March and April. The response has been tremendous. Now—comes the final call. If you've simply been putting off your questions—take fifteen minutes right now and jot them down. If you haven't seen the previous announcements, here are the facts.

Lumber is one of the most important materials that goes into a home. On it depends long life and staunchness—beauty of trim and finish—the lasting trueness of doors and windows—the results of paint and varnish—a hundred and one things that make for pride and satisfaction.

One of the very choicest woods for building purposes that grows in America is Pondosa Pine. If you were going to let a contract for a new home tomorrow, would you specify Pondosa? If so, why? Where should it be used and why?

We are offering $4000 in cash prizes for the best sets of questions regarding the use of Pondosa Pine to encourage you to know all about this remarkable wood. If you are building a home—if you are planning to build soon—or if you hope to build your own home some day, such knowledge may save you many dollars as well as much disappointment after your home is built.

Architects, contractors and lumber dealers should also know *all* about Pondosa Pine. What it means in building economy. Why it appeals to particular carpenters and the country's leading manufacturers of doors, sash and interior and exterior trim.

To include them, and be quite fair, we are dividing the contest into four classes. One — Home Owners. Two—Architects. Three—Contractors. Four—Lumber Dealers.

24 PRIZES IN ALL

Four $500 *Prizes*

We will pay $500 in cash in each class for the best set of questions about the use of Pondosa Pine in building.

Twenty $100 *Prizes*

We will also pay $100 in cash to each of the five home owners or prospective owners, $100 to each of the five architects, $100 to each of the five contractors and $100 to each of the five lumber dealers whose sets of questions shall be judged to be the next best.

You have only one month in which to prepare and send in your questions. Don't delay another day. If you wish, talk to any architect, contractor or carpenter. Remember that a genuine interest in the home you are building or the home you will build is all the equipment you need. The number of questions asked will not alone decide the winners, though you may send as many sets of questions as you wish. Send your questions to Contest Editor, Dept. 12, Western Pine Manufacturers Association of Portland, Oregon.

CONTEST RULES

1. Contest opens March 1, 1927. Closes May 31, 1927. Questions must be post-marked not later than May 31, 1927, to be eligible for entrance. The winners will be those who in the opinion of the judges submit the best sets of questions. Checks will be sent winners as soon as decisions can be made. Public announcement of their names will be made in September.
2. If you are a home owner or prospective home owner, please print or plainly write your name and address at top of each sheet.
3. If you are an architect, contractor or lumber dealer the questions should be written on your business stationery.
4. Any firm or any or all of the individuals in an architect's, contractor's or dealer's office may compete.
5. If in the opinion of the judges two or more contestants are tied for any of the prizes, the full amount of that prize will be given to each.
6. The judges will be selected by the Western Pine Manufacturers Association. Their decisions shall be final.
7. Do not write for information about this contest. All the information is contained on this page.

Do you know why it is more important that the right wood be used here than the happiest design or stoutest lock and hinges?

Interior doors and woodwork are such a dominant part of any decorative scheme that a little thought here suggests a whole set of questions.

Pondosa Pine

The Pick o'the Pines

Being your own decorator

Continued from page 272

As commonly understood, the background includes not only the floor and walls, but also the ceiling. For while it is true that we do not view our furniture directly against the ceiling, as we do against the walls and floor, its height, tone, color, and design exert a very real influence upon the contents of the room. For instance, one never would think of choosing delicate Louis Seize chairs and tables in white and gold for a room with a heavily beamed ceiling, not only because such a combination would be historically incorrect, but because the ceiling would dwarf the furniture and make it seem fussy and trivial.

But not only must the background treatment be planned to display the furnishings to the best possible advantage: its tone, color, and texture must likewise be chosen to emphasize the best features of the room itself and minimize the defects. In this relation, tone—the degree of light or dark—comes first because it does more than anything else to determine whether the room shall be bright or dull, stimulating or soothing, or downright gloomy and depressing. Color, of course, is an astonishing miracle worker, flinging a web of enchantment over the most commonplace surroundings; but no matter how potent, color must always be subservient to tone. Nothing, for example, could be more enchantingly springlike and refreshing than walls painted in certain delicate tones of green; but deepen the green to a dark, muddy tone and the room becomes stuffy, depressing, and impossible to illuminate effectively.

Now that we are ready at last to plan the background, where shall we begin? The sensible thing is to study it first from the standpoint of conditions over which we have no control. We can re-cover or re-paint old furniture, or modify our plans for new pieces in order that they may be in harmony with the chosen background; but to raise or lower the ceiling, cut additional windows in the walls or make other architectural changes would be expensive.

There is a practical and easily remembered rule to the effect that the ceiling should be relatively light and the floor dark, the walls falling approximately midway in tone value. This is not an arbitrary rule, but one based on sound common sense. A light tone makes the ceiling look higher, and is a valuable aid to illumination, reflecting back into the room all of the light thrown against it. Like all good rules it "works both ways," and a too-aspiring ceiling can be "lowered," or glaring light modified by the use of a medium or dark tone.

The reason for making the floor dark is that a light floor is unpleasantly obtrusive, usurping the leading rôle which properly belongs to the furniture, as a subordinate actor is sometimes guilty of "stealing the stage" from the star. If lighter in tone than the walls it appears to lack stability and throws the entire room out of balance. The belief that "natural" finished floors show dust less than those in stained finish seems to be their only reason for existence, as the small additional expense for staining is offset by the extra cost of the high grade lumber required to produce a "natural" floor of even color.

The correct tones for floor and ceiling are easily determined after that of the walls has been chosen, which makes the walls the logical starting point. The selection of the correct tone from the standpoint of the room itself will not be difficult if we remember that the smaller the room or the less adequate the lighting—whether from too few windows or the proximity of a porch roof or neighboring trees or buildings—the lighter the walls should be; and that the more spacious the room or the greater the amount of light, the darker may be the tone of the walls.

Bear in mind also that texture exerts a noticeable influence. A smooth, glossy surface reflects light better than one of rough texture, even when the two are finished in the same tone. This is because of the tiny shadows created by the little projections and cavities of the rough surface.

Texture is a particularly valuable aid in developing pleasing effects in rooms of generous size with several large unbroken wall spaces and abundant light. Such rooms have a tendency to appear glaring and barn-like if finished with smooth, light tones. The choice of a medium tone and a rough texture pulls the walls together, relieves monotony, and softens the light. Even in an old house with smooth-plastered walls it is easy and not expensive to create the desired effect with one of the modern plastic paints. These are mixed and applied thick, like stucco, and while still wet can be worked over with special tools to produce a variety of textures, including period effects.

Texture can also be obtained by other means, however. Wallpapers are obtainable with embossed surfaces which simulate burlap, basket weaves, grass-cloth, old leather, and innumerable other materials.

Often the best background treatment for walls with large, unrelieved surfaces is panelling. Even a small room can be effectively panelled if the window and door openings are happily placed. Nothing could be more exquisite than the little panelled boudoirs of the Louis Quinze period, and the repetition of vertical lines actually makes a small room appear larger (a similar illusion is produced by a striped wall-paper). Wood panelling is, of course, a foregone conclusion for rooms of certain periods, and is notably rich and beautiful wherever used. Where the furnishings are to be slender and delicate in contour, however, other styles of panelling are more appropriate as well as far less costly. Panels may be outlined on a plain wall with wood molding, with narrow wall-paper borders, or with stenciled bands, and either method affords a delightful opportunity for the introduction in the principal panels of one of the choice old landscape wallpapers, a bold Chinese floral, or a good tapestry design, any of which would be apt to destroy the "background" quality and detract from the interest of the furniture if applied to the entire wall. (Note: rooms in which the walls are legitimately made a decorative feature are outside of the scope of this article, which is concerned solely with backgrounds.)

Having chosen a wall treatment which promises to be successful from the standpoints of architecture and illumination, the relation of background to furniture must be considered, and now the question of color can no longer be avoided, although the planning of complete color schemes will be postponed.

The first question to decide is whether or not there shall be strong contrast between the furniture and its background. Pieces in the style of Sheraton, Hepplewhite, or Chippendale, and those of the contemporary French periods, when in natural wood finish, are at their loveliest against light backgrounds which throw into relief their exquisitely graceful contours and delicate carving and turnings.

But supposing you have a preference for a more massive style of furniture in rich, dark oak or walnut—Early English or Italian Renaissance, let us say—which would look over-bulky and even clumsy against an exceedingly light background, and yet the room is poorly lighted and needs light-toned walls for their reflecting value. The solution is simple. Call color to your aid. Warm old reds, tannish gold, touches of antique green and blue, all colors of the period but in *light, soft faded tones* may be mottled and blended upon the walls, and upholstery and hangings chosen in similar coloring but deeper, stronger tones. Gold gauze for the under curtains will fill the room with simulated sunshine, and the mottling of the walls will prevent the lines of the furniture from being sharply silhouetted as would be the case against a plain surface, while the colors employed will tone in with those of the furniture itself and create a sense of unity. This device can be used with equal success where one owns modern overstuffed furniture which seems a little large and heavy for the size of the room, or survivors from the mid-Victorian and golden oak epochs which one prefers to make as inconspicuous as possible.

We have said that the ceiling should be lighter than the walls —save under special and unusual conditions—but this does not excuse the negative expanse of staring white which affronts the æsthetic sense in thousands of American homes. Even a plain kalsomined ceiling can be given a faint tint of the wall color or one of those in draperies or furniture coverings without additional cost, and at once a definite relationship with the other divisions of the background is established.

The floor is the antithesis of the ceiling, being the darkest value in the room. It is not necessary that it be perfectly plain, but decorative effects must be used with caution if it is to retain its background quality instead of competing with the furniture for attention. Plain, dark colors are most restful, but pattern is permissible if care is taken to avoid spotty designs and strong contrasts of tone. If the floor is entirely covered with carpet the room will appear noticeably larger than where an average-sized rug is used which leaves eighteen inches or more of exposed flooring all the way around.

Editor's note. Next month's lesson will explain easy methods of building complete color schemes.

Consider Rust Protection First

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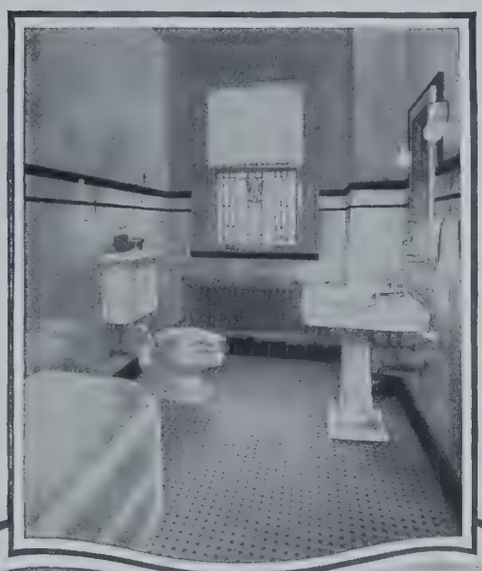

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GENUINE WROUGHT IRON

Woods used in house construction

Continued from page 271

quality or initial cost is to be given first consideration, but, by taking the differences of the suitable woods into account and putting each where it will serve best, a high-class building may be secured at moderate expense.

When the builder comes to select the lumber which is to go into his home, he is confronted not only with the necessity of deciding upon the kind or species of wood to be used, but upon its quality as well. He finds the boards and dimension of each kind separated into various standards of quality, or grades, according to the character, number, and location of the defects they contain. The best and most expensive of these comprises the lumber which is practically free from imperfections, while the material in the lowest and cheapest grades contains so many knots, checks, and other defects as to be unsuited for anything but very cheap or temporary construction. Between these two extremes is the lumber of intermediate quality and moderate price, containing sound knots of limited size and other minor defects, which generally render the material unfit for use where appearance is an important consideration, but do not seriously impair its strength.

The highest class of building lumber to be found on the market belongs to what may be called the select grades, embracing the material which is generally clear, containing defects of limited size and number, and suited for finishing purposes or other uses requiring large, clear pieces. Two general grades may be recognized in this class of material, according to the type of finish for which each is fitted. The higher of these permits only minor imperfections, which are localized in nature and will not detract from the value of the wood for interior trim and flooring, where natural finish is desired. Material in the lower grade may have flaws of somewhat greater extent, providing they can be hidden by paint, and is suited for siding and exterior trim, as well as for interior trim which is to be painted.

In addition to the material of select quality, there are available a number of so-called common grades of lumber, which are acceptable for use in the rough. Common boards and dimension contain numerous defects and blemishes, which preclude their use for finish, but do not necessarily impair their value for general utility and construction purposes. The higher grades of this class contain only sound defects and are well adapted for the framing of houses, where moderate strength is required and where the material is to be covered and hidden from sight. Dimension stock of such grades is utilized for joists, studding, and the like, while the rough boards, which are used without further re-manufacture, find wide application as sheathing, subfloors and roof-boards.

The principal requirement for the structural members to be used in a building is ample strength and stiffness to withstand the loads which they will be called upon to support. For ordinary house construction this requirement is not exacting, although greater attention must be paid to the question of strength where the frame is to support slate or tile roofs, or other heavy construction. In general, the higher common grades of the available woods are sufficiently strong for all practical purposes, and economy may be effected by selecting the less expensive kinds, as well as by avoiding the use of larger pieces than necessary, which increase the cost of the frame without adding to its usefulness. However, care should be taken to see that the joists and studs are of adequate thickness to permit nailing without splitting and consequent weakening.

In former years various hardwoods were often extensively employed for structural purposes in the East, but they have been almost entirely superseded by the softwoods, or conifers, which, in general, combine the desired strength with relatively light weight, cheapness, and ease of working. Further advantage is given to the softwoods by the larger sizes and comparatively straight pieces in which they were procurable, and the fact that they do not check or twist so badly in seasoning.

The two principal structural woods in point of production and universal use to-day are southern yellow pine and Douglas fir, and these are extensively employed for beams, joists, and rafters. The former, which includes the longleaf, shortleaf, and loblolly (North Carolina) pines, as well as certain other species of minor importance, has been the outstanding structural timber of the eastern half of the United States for a great many years, but Douglas fir from the west coast is being widely used at the present time. Other softwoods, such as Norway pine, cypress, eastern and western hemlock, western larch, tamarack, redwood, and spruce, are well suited for house construction and are largely employed in certain localities. Where cost is not considered, the eastern and western white, sugar, and western yellow pines also make excellent framing timbers.

Where the woods are to be used under conditions conducive to rotting, resistance to decay is a further qualification. This may be obtained through the selection of the species which possess marked natural durability, or, when possible, by employing material which has been treated with preservatives. Of the woods listed above, the heartwood of cypress and redwood are renowned for their durability, while "heart" longleaf pine, Douglas fir, western larch, and tamarack are also decidedly resistant to decay.

In addition to the structural members which enter into the construction of a dwelling, the framing also includes the sheathing, roof-boards, and subfloors. One of the outstanding prerequisites for such material is low cost, and, as the wood is to be covered with finish and not exposed to view, boards of the better common grades are considered desirable. Other requirements exacted are stiffness, freedom from warping, and nail-holding ability, but these are matters of the thickness of the material perhaps as much as the kind. Stiffness, especially, is desired in the sheathing, one of the functions of which is to give rigidity to the stud wall. Failure to accomplish this is reflected in the cracking of plaster and other deficiencies often found in houses, especially those built for speculation. The main woods employed for this class of construction are the southern yellow, western yellow, Norway, and white pines, Douglas fir, eastern and western hemlock, cypress, and spruce. In some localities, the lower grades of certain hardwoods are satisfactorily employed, but, in general, the softwoods are preferable because of their relative cheapness, light weight, and ease of working.

Wood, in the form of siding and shingles, is widely employed for the outside covering of houses, not only for its decorative value, but for the protection it affords as well. Upon it falls the duty of shedding rain and snow and keeping out the sun and wind, and for such purposes it is admirably fitted. To be suitable for siding, a given wood must be easy to work, capable of taking a smooth finish, free from resin which will exude and mar the paint generally applied to enhance the appearance of the building, comparatively free from warping and twisting when exposed to the elements, and preferably durable, although the protection afforded by paint will usually increase the life of the wood materially. Where thin bevel-siding is used, it is also essential to have a wood that can be nailed without splitting. Not infrequently, especially in warm climates, it is desirable to place the siding directly on the studs, the sheathing being eliminated and a layer of building paper substituted for it. Under such conditions, the siding must be of sufficient thickness to give to the building the rigidity ordinarily supplied by the sheathing, a stipulation which rules out the thin bevel-siding.

Western red cedar, redwood, and cypress, all highly durable woods, and western yellow pine are excellent woods for siding, as are Douglas fir and the less resinous southern pines. Eastern and western white pine are also well adapted, although they probably bring a higher price, grade for grade, than the other species suitable for use.

For shingles, employed for both roof and wall covering, the chief requirements are durability, comparative freedom from warping, light weight, and freedom from splitting in nailing. For years white pine was the outstanding shingle wood in the North and East, but cheaper woods have superseded it and to-day practically eighty per cent. of the country's supply is furnished by western red cedar. Northern and southern white cedar are well suited, but are inclined to be knotty and of narrower width than the western wood. Cypress and redwood also make good shingles and are widely used locally.

It is usually poor economy to use the lower grades of shingles, even though there may be a decided saving in their initial cost. Vertical-grain shingles, or those which are quarter-sawed, are more desirable than the flat-grained type, on account of their superior wearing qualities and comparative freedom from warping and checking with the alternate expansion and contraction occasioned by weather conditions. For the same reason, it is also greatly to the builder's advantage to use the thicker grades.

For exterior trim, including door and window frames, cornice, porch columns, railing, balusters, and the like, the requirements

Continued on page 306

Architect—Elmo C. Lowe

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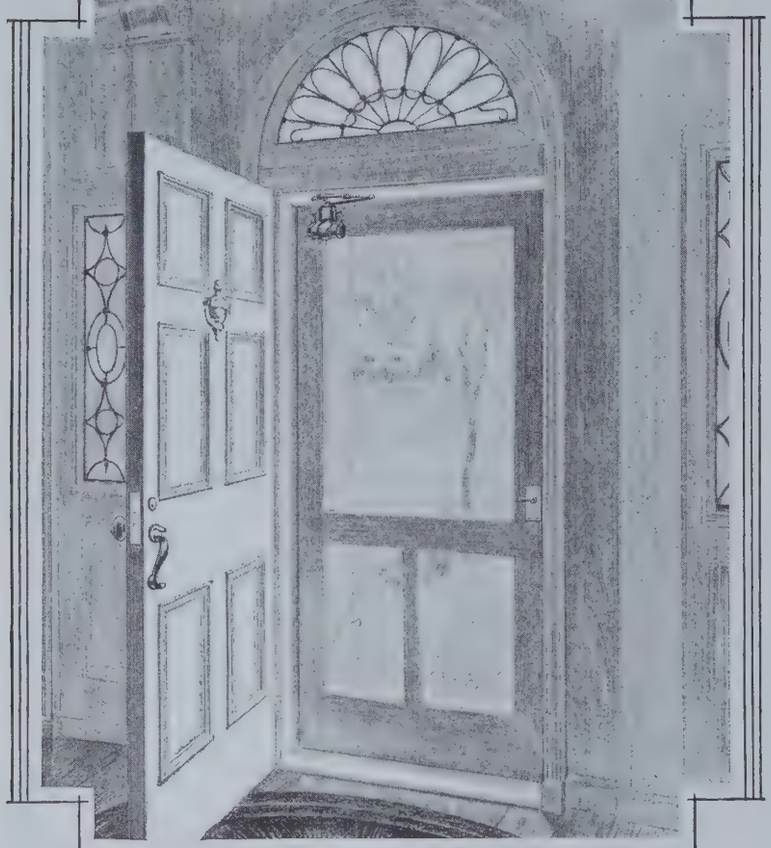

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LOCKS AND HARDWARE

Your garden in the Northeast section

Continued from page 282

out this season Lacinatus which three years ago was $1000 a bulb, and also several other choice things. One sort I have been proud to grow the past three seasons is Joerg's White, a veritable Lilium longiflorum flower for size.

Frost is not likely to be around after the middle of the month and Cannas out of pots and Dahlia plants may be set out. I am a great believer in green Dahlia plants. Dahlia roots can be planted any time after mid-May; there is no advantage in too early planting, often otherwise, for the early buds may go blind and then comes such a mass of growth that no early flowers are possible. Don't overlook the dwarf Coltness and Peter Pan Dahlias. Even at this date one can sow seed and by starving the plants in pots for a while get flowers before frost. However, lots of florists and nurserymen will have March-raised plants to sell. I probably was among the first to try out Coltness Dahlias in the U. S. A.; no one took any notice of my estimate of their value but now many are discovering them. They are the most free blooming of all Dahlias, single, come in all colors and rarely exceed 2 ft. in height.

Perennials of many kinds may still be planted, but don't waste money on early flowering things like Aquilegias unless in pots or from a cold northern climate. Of course, if you call at a nursery and take away the roots with a good ball of soil it is another matter; one can even take up Delphiniums in full bloom under such conditions. Don't omit a few Viola Jersey Gem. If you have large clumps of Sweet Williams, Michaelmas Daisies, Spireas, etc., divide them. The Michaelmas Daisies (Asters) always do best divided. Plant back only the young growths; two or three shoots are ample for a good clump.

Around early May it is desirable to lightly fork over the perennial borders; growths of most things will be visible so that damage can be avoided.

The vegetable garden, if such exists, should not be neglected. Time now to sow Beans, Beets, Carrots, Corn and most other roots; also all greens; Brussels-sprouts do better if sown after mid-May as the plants grow fast and nothing is gained by sowing early. Onions ought to have been sown ere this, but it is not too late.

Any digging yet to be done should be pushed along; five o'clock on May mornings is a grand time for such work. And if a manure heap is available spread it around, between the rows of Peas, among the Roses and perennials; also the Currants and Gooseberries. Failing such a heap or the scrapings from the henhouse, use a good general fertilizer. Acid phosphate is good for most things, too, and more economical than bone, although the latter is about the only safe thing for bulbs. Just before a rain is a good time for applying commercial fertilizer.

Don't overlook spraying all fruits with bordeaux-arsenate as soon as the flowering is over; if there are no flowers, spray just the same. The time to fight bugs is before they become apparent. Aphis whether on fruits or Roses must be fought with nicotine or one of the recognized insecticides. Water all seed beds with Semesan or Uspulun; these preparations effectively prevent damping off.

Your garden on the Pacific Coast

Continued from page 282

Take up the Violets and after dividing them and removing the runners, plant them in freshly dug and fertilized beds. Keep them well watered through the summer to insure early bloom in the autumn, but too much manure and water tends to produce more foliage than blossoms.

Take up the Hyacinths and store in a cool, dry place until autumn, although many advocate procuring new bulbs every year. The Daffodils and other bulbs may remain in their beds all summer if desired, taking care not to remove the foliage until it turns yellow. The beds may be covered with a light mulch and not allowed to get too dry through the summer, or shallow rooted annuals may be grown above them. Spanish Iris do not like much water during the summer as they are natives of the Cordilleras of Spain and are accustomed to dry summers, but their Dutch and English cousins demand more moisture.

Cut away the old growth from the Smilax, thin it out and tie up the new growth to keep it untangled, and cover the beds with old manure. Water the Sweet-peas regularly and mulch with old manure or grass clippings; if any red spider infests the

Continued on page 30

GOOD ROSES

Ready-Grown (Potted Plants)

For May and June Planting

These are 2-year-old field plants, potted early in the season, now well furnished with new roots and vigorous growths already started.

They can be planted out without any set-back, and will bloom as profusely as the early-planted dormant stock

Growing Roses exclusively, enables us to deliver *"Quality in quantity"*—the best of the old varieties, the choicest of the new—all fully described, with 32 varieties illustrated in colors in our new catalog, mailed free upon request.

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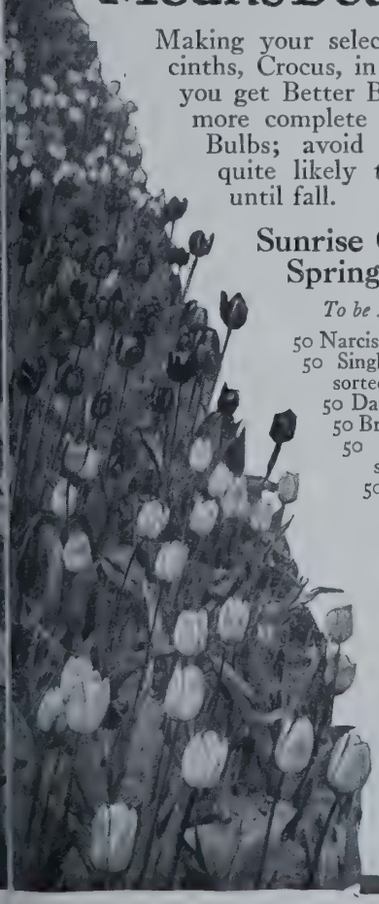

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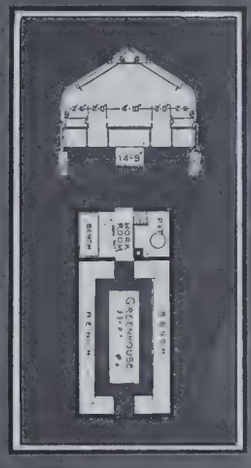

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Your garden on the Pacific Coast

Continued from page 288

plants, hose it from the foliage; and so as to have continu bloom do not let seed pods form. Cuttings may still be mad Chrysanthemums from the young shoots coming up from old plants. Label the cuttings and set out in nursery row in boxes until rooted and ready for the garden beds. Plant th according to height and color and put the low-growing po pon varieties in front of the taller plants.

Look over the tub and porch plants, removing dead and ov grown plants and if necessary replant in fresh soil. Ferti with liquid manure and also give small doses of nitrate of so as a stimulant and to help the plants assimilate their fo Sprinkle lightly on the soil, watering afterwards.

Your garden in the South

Continued from page 282

Should there be no rain in the week, and the winds seem and hot, soak the ground well at night once a week and the soil around the plants next day, to keep the ground fr baking. This is better than sprinkling every day.

Zinnia, Balsam, Petunia, Vinca, Gaillardia, Portula Cleome, Euphorbia, Everlastings, Globe Amaranth, Marigo (French and African), Salvia, Strawflowers, Torenia, and Cosm all do best if sown where they are to bloom, and any of th will last through the summer and give bright spots of co either in beds or wide borders. Dusty-miller (White-lea Cineraria or maritima candidissima), and Golden-feather (Ch santhemum parthenium), sown as narrow borders and thinned to 3 or 4 inches apart, make attractive combinations with ot foliage plants like Coleus, Cockscombs (Celosia), Kochia, seph's-coat (Amaranthus), Crotons, Acalypha and Caladiu All these should be put out this month to keep the gar bright during summer and fall.

Seeds will germinate quickly this month and growth will rapid during all June and July when there are frequent ra so it is not too late to plant vines. Some of the best ann climbers are Balloon vines, Cypress, Dolichos or Jack Be Maurandya, Moonflower, and Thunbergia.

This month is ideal for sowing perennial seeds in a spe bed, which can be protected from the noon sun, so that the pla will be ready to set out in their permanent place early in S tember. Columbines, Campanulas, Carnations, Pompon Ch anthemums, Delphiniums, Digitalis or Foxgloves, Hollyho Iberis (Hardy Candytuft), Lavender, Hardy Phlox, Po stemon, Salvia, Stokesia, Wallflowers will live through the w ter but cannot stand the summer heat, unprotected.

Dahlias and Klondyke Cosmos both have a tendency to g too rank during the summer, and blow over and break, form very ugly and untidy bushes before time for flowers. Add s to the soil if rich and clayey, and use very little fertilizer in beds, unless the soil is very poor. Pinch back the term branches during the summer to force the plants to take a stoc form, allowing them to form buds after the first week in Septe ber, when they should be watered frequently if there is no r They may both be allowed to grow tall during the early par the summer, then turned down in a trench, and covered lig with earth. This will force them to put out roots at each jo and a new shoot upward at the same joint, thus forming a set of plants, which will grow to be about four feet high be they bloom. This makes a much healthier set of plants.

In the rose garden the time has come to fertilize again, the early spring blooming season is over and the bushes mus strengthened for the June blossoms. It is easy to have t blooming seasons from our Roses if they have frequent feed of fertilizers, and the bushes are kept clean from disease. bricating oil emulsion, 1-to-30, will rid the plant of sc insects; powered arsenate of lead and lime, ½ of each, duste the foliage at night-fall, will keep down leaf-eating inse For leaf mould and black spot, use bordeaux mixture. T methods of keeping the plants clean may be used in the orch and vineyard, being careful not to spray the fruit too clos harvest time. Four weeks after the petals fall is usually su cient, although it may be done again a month before it rip The white fly and sooty mould on citrus fruit trees yields re ily to the oil emulsion spray.

Early corn is ready for the table by the end of May, but other crop may be put in, also Okra, Squash, Beans, Me and Cucumbers.

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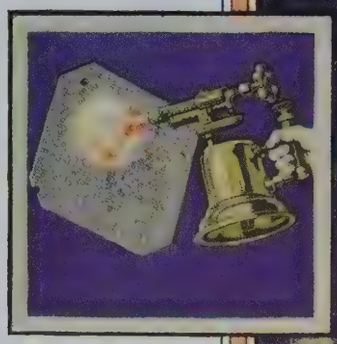

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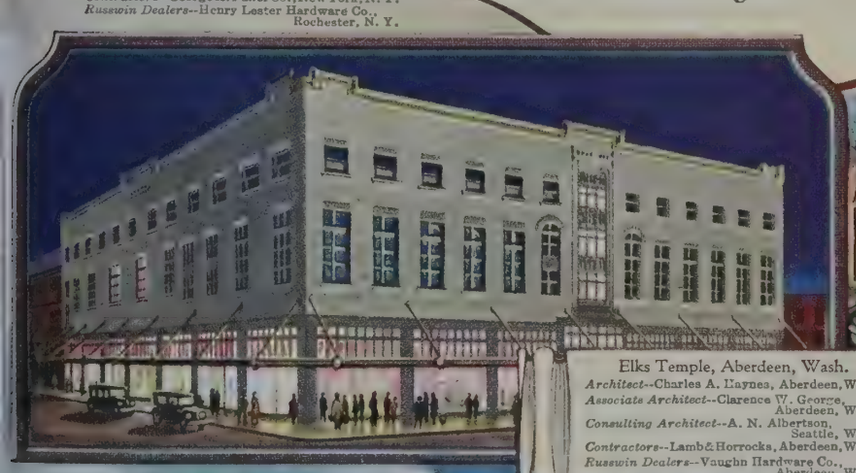
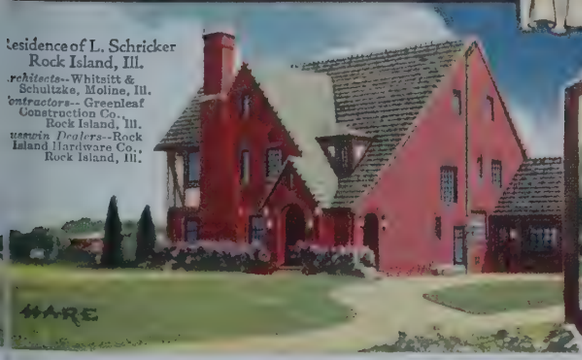
Lincoln-Alliance Bank Building
Rochester, N. Y.
Architects--McKim, Meade & White, New York, N.Y.
Associate Architect--J. Foster Warner, Rochester, N. Y.
Contractors--George A. Fuller Co., New York, N. Y.
Russwin Dealers--Henry Lester Hardware Co., Rochester, N. Y.

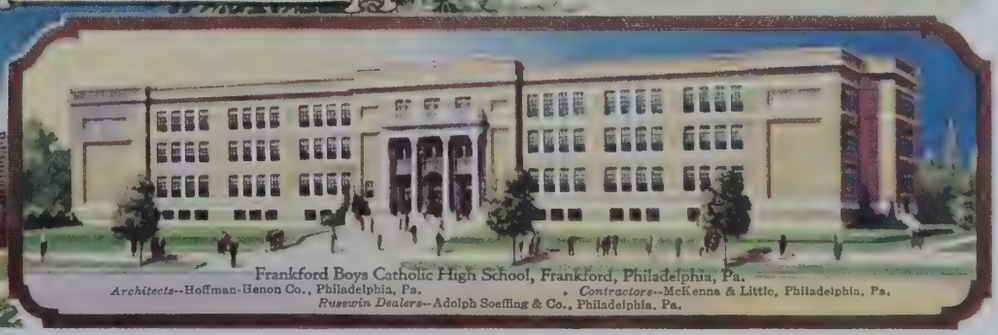


Elks Temple, Aberdeen, Wash.
Architect--Charles A. Haynes, Aberdeen, Wash.
Associate Architect--Clarence W. George, Aberdeen, Wash.
Consulting Architect--A. N. Albertson, Seattle, Wash.
Contractors--Lamb & Horrocks, Aberdeen, Wash.
Russwin Dealers--Vaughn Hardware Co., Aberdeen, Wash.

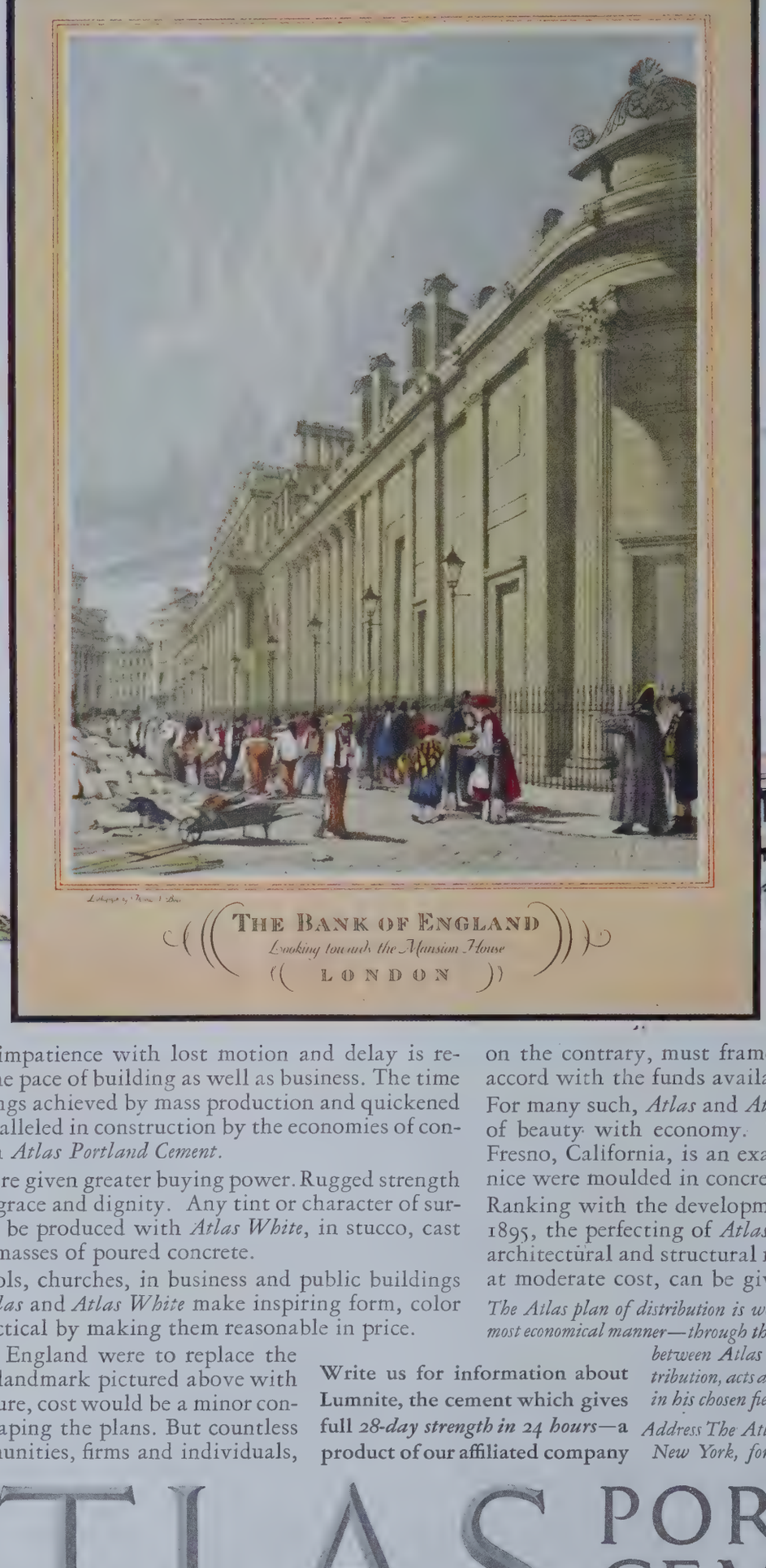
Science Hall, Davis and Elkins College, Elkins, W. Va.
Architect--Walter F. Martens, Charleston, W. Va.
Contractors--Danks & Brauneck, Charleston, W. Va.
Russwin Dealers--Pierson & Fielding Hardware Co., Charleston, W. Va.



Residence of L. Schricker
Rock Island, Ill.
Architects--Whitsitt & Schultzke, Moline, Ill.
Contractors--Greenleaf Construction Co., Rock Island, Ill.
Russwin Dealers--Rock Island Hardware Co., Rock Island, Ill.

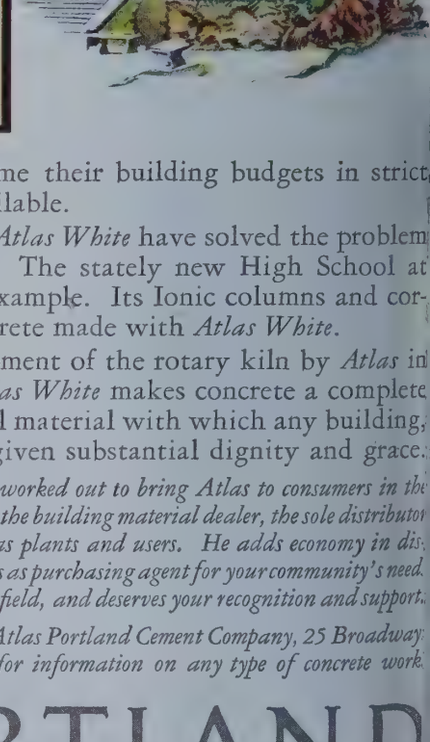


Frankford Boys Catholic High School, Frankford, Philadelphia, Pa.
Architects--Hoffman-Henon Co., Philadelphia, Pa.
Contractors--McKenna & Little, Philadelphia, Pa.
Russwin Dealers--Adolph Soeffing & Co., Philadelphia, Pa.



THE BANK OF ENGLAND
Looking towards the Mansion House
LONDON

The Bank of England required 32 years to erect, 1795-1827. A century's progress in materials and methods cut to a small fraction the time and expense of building the Fresno High School (below). Coates & Travers were its architects; its cast stone was made with Atlas White by MacGruer & Simpson.



The standard by which all other makes are measured

AMERICAN impatience with lost motion and delay is reflected in the pace of building as well as business. The time and money savings achieved by mass production and quickened turnover are paralleled in construction by the economies of concrete made with *Atlas Portland Cement*.

Building funds are given greater buying power. Rugged strength takes shapes of grace and dignity. Any tint or character of surface desired can be produced with *Atlas White*, in stucco, cast stone or broad masses of poured concrete.

In homes, schools, churches, in business and public buildings of all kinds, *Atlas* and *Atlas White* make inspiring form, color and texture practical by making them reasonable in price.

If the Bank of England were to replace the classic London landmark pictured above with a modern structure, cost would be a minor consideration in shaping the plans. But countless American communities, firms and individuals, on the contrary, must frame their building budgets in strict accord with the funds available.

For many such, *Atlas* and *Atlas White* have solved the problem of beauty with economy. The stately new High School at Fresno, California, is an example. Its Ionic columns and cornice were moulded in concrete made with *Atlas White*.

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Address The Atlas Portland Cement Company, 25 Broadway, New York, for information on any type of concrete work.

Write us for information about Lumnite, the cement which gives full *28-day strength in 24 hours*—a product of our affiliated company

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All waste—not only garbage, but sweepings, tin cans, bottles, magazines, papers, trash of every kind — is merely dropped through the handy hopper door, in or near the kitchen.

Falling to the basement brick combustion chamber, everything but metallic objects and non-combustibles is burned completely. The latter are flame sterilized for removal with the ashes. No gas, coal or other fuel required—no upkeep cost—*just a match does it.* Over 2500 architects and contractors have used and recommend the Kernerator. Selected for Home Owner's Service Institute Model Homes in 30 principal cities.

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"Garbage and Waste Disposal without Leaving the Kitchen"

A luxurious bathroom in *the Roosevelt,* New York. And at the left Plumrite Brass Pipe sealed forever behind the walls.

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. . . as the architect knows them

CHARMING ROOMS are desired by every home owner; just as they are by the owners of the Roosevelt, a typical bathroom of which is illustrated. Every architect knows this. That is the reason architects today put Plumrite brass pipe behind the walls of famous hotels where millions are spent on appointments and decoration.

And in your home—the beautiful bathrooms with their colorful tiles and bright fixtures—you want Plumrite, the standard brass pipe, behind the walls. This trademarked pipe is your assurance that costly decorations will never be destroyed to make pipe replacements during the life of the residence—the residence that you hope will endure for generations.

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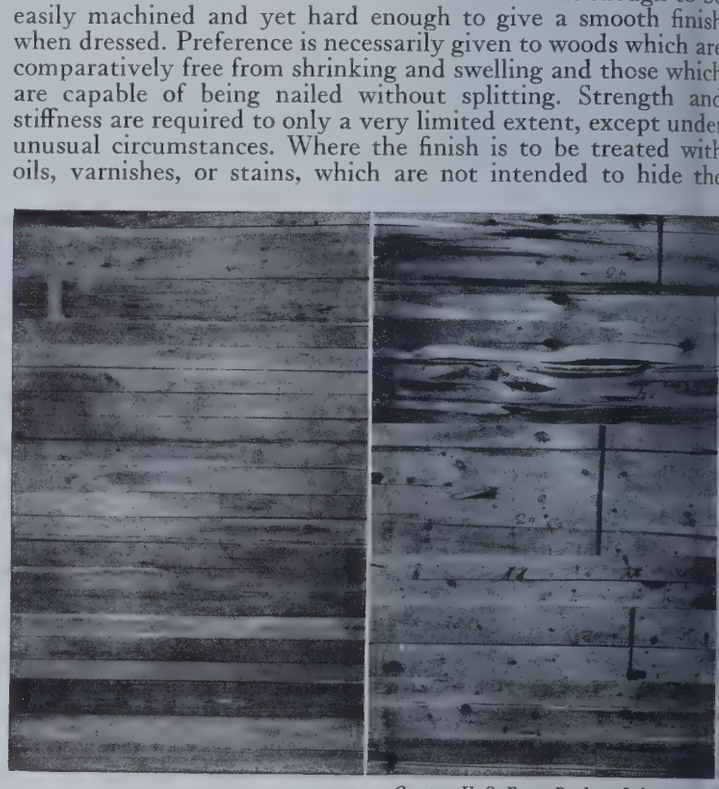
THATCHER
BOILERS-FURNACES-RANGES

Woods used in house construction

Continued from page 286

are practically identical with those for siding and, in general the same woods are employed.

Interior trim or finish includes a large variety of items employed for covering and decorative purposes, such as door and window casings, baseboards, wainscoting, molding, ceiling, and the like. Wood intended for such uses must be soft enough to be easily machined and yet hard enough to give a smooth finish when dressed. Preference is necessarily given to woods which are comparatively free from shrinking and swelling and those which are capable of being nailed without splitting. Strength and stiffness are required to only a very limited extent, except under unusual circumstances. Where the finish is to be treated with oils, varnishes, or stains, which are not intended to hide the



Courtesy U. S. Forest Products Laboratory

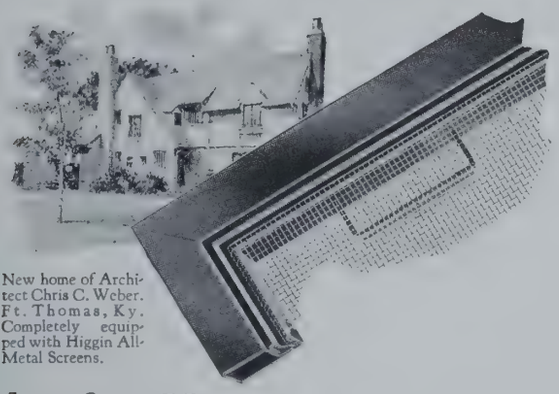
Select grades of softwood lumber above left, and common grades above right, both typical quality scale

natural color or figure of the wood, pleasing appearance is an outstanding prerequisite and only the highest quality of material is acceptable. Not infrequently, however, the trim is intended for painting and the less expensive material is perfectly satisfactory if capable of taking and holding paint.

A wide selection of both softwoods and hardwoods is available for interior trim, and the builder is limited only by his individual tastes and financial means. Southern pine, Douglas fir, and cypress are often beautifully marked by the contrast between the spring and summer wood of the growth rings, which may be readily accentuated by proper treatment. The figure of hemlock is also often pronounced and shows well under high polish. Redwood ranks high among the softwoods for richness of color although it usually has little figure. The eastern and western white pine, sugar pine, western yellow pine, and eastern spruce are normally among the plainest of woods, but, because of their fine and uniform texture and comparative freedom from resin are well adapted for painting.

A great number of hardwoods are used for interior trim, chief of which are the oaks, ashes, chestnut, red gum, birches, and black walnut. The maples, yellow poplar or whitewood, beech, tupelo, basswood, and cottonwood also contribute to the supply, while mahogany, Circassian walnut, and other foreign woods are in demand for the more expensive work. The oaks, ashes, and chestnut are marked by a decided difference between the two portions of the growth rings, and respond readily to the application of stains and fillers which heighten the color contrast between the spring and summer wood. The oaks are also figured by the bright surfaces of the rays when quarter-sawed. Walnut possesses two kinds of figure, one due to the rings, the other to the pigments disposed irregularly throughout the wood. Red gum is also marked by variably distributed pigments which form light and dark areas in the wood. Birch is an attractive wood and often has a wavy or curly figure. When paint is to be applied, birch, maple, and yellow poplar are looked upon with favor.

[Comment on flooring has been omitted here as it is fully discussed elsewhere in this issue.]



New home of Architect Chris C. Weber. Ft. Thomas, Ky. Completely equipped with Higgin All-Metal Screens.

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THEY were chosen because their narrow, unobtrusive frames do not reduce the light and air nor detract from the view—because their beauty enhances the charm of the interior decorations—and because they will last many years, thereby saving money.

Every kind of window opening and doorway—in new and old homes—can be perfectly fitted with Higgin Screens to match the window or door construction in finish and general design. Many thousands of homes are today better ventilated, better looking and more livable because they are Higgin screened.

Screen your home the Higgin way. Get in touch with the Higgin man near you—look for "Higgin" in your telephone directory—or write today for free booklets in colors.

Write for descriptive booklets on screens and weatherstrips.

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CABOT'S Heat-Insulating "QUILT"

Mr. Carkeek writes:

"I deducted about 10% in the amount of radiation and believe, since my experience last winter, that this could have been increased to at least 15%."

"In my case insulation has made a great saving in my fuel bills and goes a long way to offset the high cost of heating by coal, gas or oil."

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end for sample of Quilt and Catalog

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The machine is operated with scarcely any effort. You simply guide it by raising or lowering the handle.

This one machine, by means of interchangeable brushes and blocks, performs five different jobs—it scrapes, sandpapers, waxes, polishes, and scrubs.

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The Ponsell Floor Machine takes care of *all* your floors. It gives linoleum a luster surpassing anything you have ever known . . . a surface so immaculately smooth that dust and dirt have a hard time sticking to it. The Ponsell scrubs tile, cement, or any other kind of floors as they never could be scrubbed by hand, and without the least splashing.

With the machine it is ridiculously easy. No skill is necessary, no great strength or energy. The Ponsell is easier to operate than a vacuum cleaner. You do not push or pull it—you simply guide it. In a few minutes eight-year-old children have become expert in its operation.

Our greatest argument is the machine's actual performance. You owe it to yourself to see a demonstration. You owe it to your home to learn more of this wonderful machine. Use the coupon; ask us to send you immediately full information and prices; let us tell you which of our 24 branch offices is nearest to you, so that you may arrange if you wish for a FREE demonstration in your own home—or a 10-day FREE trial if you are too far from the nearest office.

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Please mail me full information and prices regarding your Electric Floor Machine.

I am interested in { business / residence } floors.

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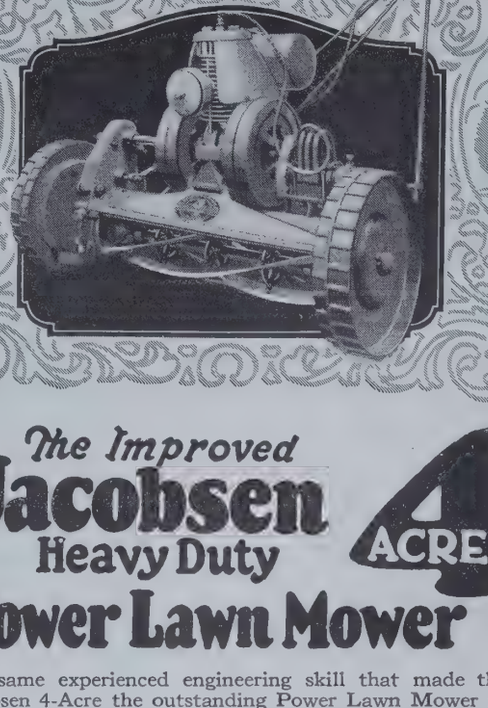

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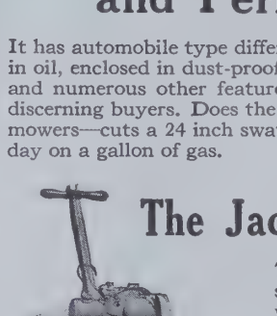
4 ACRE
Power Lawn Mower

The same experienced engineering skill that made the Jacobsen 4-Acre the outstanding Power Lawn Mower in the beginning, has eagerly, year after year, conceived, perfected and incorporated new and improved features. Today, the Improved Jacobsen 4-Acre Heavy Duty Mower is more than ever the height of perfection in Power Lawn Mowers.

Dominant in Construction and Performance

It has automobile type differential, cut steel gears running in oil, enclosed in dust-proof housings, self-sharpening reel and numerous other features that make it the choice of discerning buyers. Does the work of 4 or 5 men with hand mowers—cuts a 24 inch swath at the rate of 4 to 5 acres a day on a gallon of gas.



The Jacobsen "Junior"

This mower cuts a 19 inch swath and is recommended for work on moderately large or medium size lawns or lawns with numerous obstructions. It is a quality product; travels on its own power, has self-sharpening device, fully enclosed transmission and a powerful modern motor.

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More Beautiful Lawns

Lilacs you will like

Continued from page 258

walk around to see in all lights. If it be massed in shrubbery there is bloom only at the top of the plant. The bush has no chance to develop characteristic growth nor the full size of individual flower and cluster.

There is great diversity in both these regards. Some incline to a single trunk, shooting up in the air, others make round heads and still others seem to grow from the ground up. Some bear their spikes on stiff stems erect, others droop. Some of the clusters are cylindrical and thick, others long and pointed and some are almost round. A few such as Toussaint L'Ouverture, a very dark variety, have narrow finger-like long clusters.

While by far the great majority of the fine Lilacs come from the famous nursery of Lemoine of Nancy there are also fine varieties of German, Belgian and American origin, and the two outstanding varieties in the mind of the writer and many other visitors were American originations, it is said of John Dunbar. These were President Lincoln and Gen. Sherman. President Lincoln I am tempted to say is the bluest shrub in the world although I have not seen all the blue shrubs in the world and in fact don't at the moment recall any other blue shrub except the greenhouse Ceanothus Gloire de Versailles. However, it is difficult to imagine how any shrub could be bluer in effect than the big bush of President Lincoln.

Others listed as blue, such as Boule d'Azure, had a distinct lilac tone although on the blue side. Col. Plum declared it to be the bluest Lilac in existence. Not a large flowered nor a large clustered Lilac, it is a very free bloomer the flower drooping gracefully so that the entire bush is festooned with blue. The carrying quality of the color is perhaps its best feature as it appeared bluer as one went away from it.

Gen. Sherman is an entirely different type, with thick heavy stems of erect plumes and of a light pinkish tone, the individual flowers very large. Col. Plum did not recall where he got these plants and I have been unable to locate them in any dealer's catalogue.

There are three distinct plantings in the Plum collection, the oldest planted in a triple or quadruple row, rather close so that one walked between bushes higher than the head and the blooms could not be seen to good advantage. Another planting had the bushes in rows, spaced farther apart but still so close that one was bewildered and could carry away slight impression of many of them. The most attractive planting and one that seemed to me ideal if one had space for it was about an acre planted orchard style, the bushes fifteen or twenty feet apart each way. One could wander for hours circling about the different varieties and the effect of light and shadow is by no means one of the least beauties of these bushes.

Such an arrangement at once suggested the possibility of bulbs in the grass underneath the Lilacs, some of the native perennials to spangle the greensward.

Aside from Gen. Sherman and President Lincoln, the most distinct impression I carried away was of Siebold, a double flowered variety, opening to a creamy white but the buds were the main attraction, flesh with a yellow tint just before opening a most unusual color in a Lilac.

The old Louvain seemed the pinkest of the many so called pink Lilacs which are as pink as a pink Iris and no pinker.

The great advance in Lilacs was startlingly shown by a few enormous bushes of the old white Lilac, one of them that seemed the patriarch of all Lilacs, reaching to a height of about 25 feet towering above the eaves of the fine old house, that was not built in a day of low ceilings, with trunks of close to 100 inch calipe and the spread of a city lot. It was covered with bloom but was entirely insignificant from a bloom standpoint beside the newer varieties. One wondered if one of the fine new ones would ever reach such tremendous stature in a single lifetime.

I started out to make a test of about 10 or 12 that I thought I ought to have to complete my present horticultural happiness. It reached 32 before I stopped! The whites both double and single offer the least puzzle. Almost any of them are satisfactory and I am content with my seven bushes of Mme. Lemoine, six raised from sprouts of the original and all snowy bouquets each May. I think I should now take Miss Ellen Willmott in the doubles and Mme. Florent Stepman in the single whites. I am told that Vestale is the finest single white, but I missed it.

There are several of the double Lilacs that seem to have

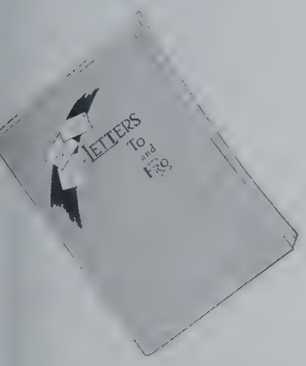
Continued on page 31

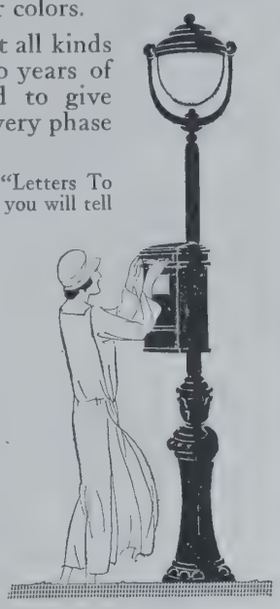
Uncle Sam Will Bring You Priceless Fuel Thrift Facts

All the things you've wanted to know about home heating are contained in one little book, fully illustrated and printed in four colors.

Thirty-five pages of comment about all kinds of heating systems, culled from two years of intimate correspondence, arranged to give you first hand information about every phase of fuel thrift.

We have obtained all publishing rights to "Letters To and Fro" and will send you a free copy if you will tell us where to send it.





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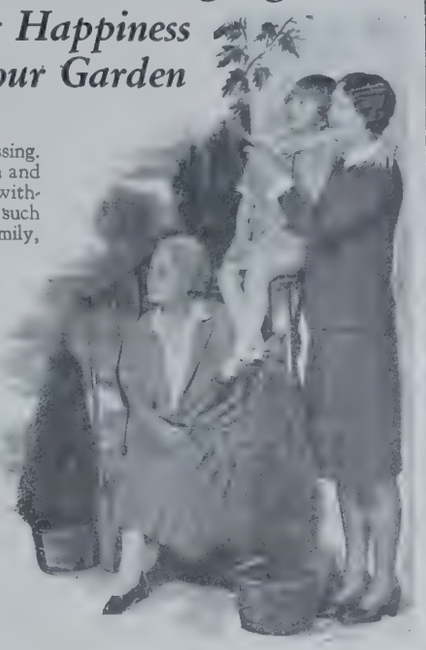
The Sweet Singing Birds Bring Happiness to Your Garden



Without them half the pleasure is missing. Birds abide where they feel protection and know they can obtain food and drink without danger of being molested. Under such conditions they raise family after family, singing and working the whole day long, ridding the gardens and trees of the injurious moths, beetles, mites, mosquitos and other flying insect pests that not only annoy you but destroy your beautiful trees, shrubs and flowers. Invariably a Dodson House placed as directed will get a colony of beautiful Martins and sweet singing Wrens. Bluebirds and Flickers take naturally to Dodson's Scientifically made houses. The beautiful Cardinals, Thrushes and dozens of others of our beautiful Songbirds will seek your garden if the kind of shelter and food they like is provided. Once you know the joy of bird friendship you will regret the years of pleasure missed.

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Dodson Scientific Wren House

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Queen Anne Martin House

of 48 rooms. This beautiful house with its specially ventilated garrets, porches and other patented details has proven a sure lure for these most useful and fascinating birds. A large house size 36x26x37 inches; copper roof, including 22 ft. easy raising and lowering pole only **$60.00**. Others as low as **$18.00**

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For more than 40 years Mr. Dodson has experimented and studied every little detail which, although seemingly insignificant, is vital to the approval of each fastidious species of songster.

A Song Bird Lover
for over 40 Years
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Joseph H. Dodson (The Bird House Man)
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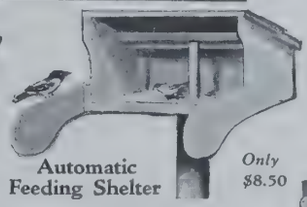

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Lilacs you will like

Continued from page 308

great deal of life and sparkle in their big clusters because of the rich crimson or purple of the unopened buds contrasting with the paler tones of the fully opened flowers. President Poincaré was one of the most striking of these, a huge cluster, and others were Mme. Antoine Buchner, and President Falliéres.

The huge individual flowers of the single sorts made much more of an appeal to me than the doubles. Of these Mme. Francisque Morel has extraordinarily large individual flowers but the color approaches that of the Common Lilac and is not as attractive to me as some of the others. It is the dark varieties, the most startling to one who has never seen a Lilac collection, that particularly distinguish the single section. It is a puzzle which to chose and vigor of growth is the best test, which rules out two that I liked best, Danton and Pasteur. Diderot I placed on the list although its rich claret-purple fades a bit in the sun. Ludwig Spaeth is a fine crimson-purple and one of the best growers and most prolific bloomers. Monge was particularly striking because of its huge clusters and unusually rich dark purple flowers. Congo and Volcan I put on the list for their rich red-purple tones, although Volcan did not seem as vigorous as it might be. There are a great many very nearly alike in the lilac range and one is about as good as another in the doubles.

In fact, all the new Lilacs are fine and extremely desirable. All are good but some are better than others. Every garden should have at least one and if I had to name that one I should take out a search warrant for Gen. Sherman, although I haven't an idea who has any stock of it. Next I should want the blue of President Lincoln, and after that one of the very dark ones, probably Ludwig Spaeth because I know how magnificently it grows in this part of the country, and after that I'd put the names in a hat and draw them out until the appropriation for Lilacs was exhausted.

LILACS AND LIME

There is only one cultural warning that should be given for complete success with Lilacs. They like lime. Young plants are slow to establish themselves in acid soil and sometimes will refuse to live. Once established they are tolerant of mildly acid soil and do well. They do not, however, seem to reach the stature of bushes growing in lime soil and devote much of their strength to forming suckers. If neglected, they are inclined to form thickets and the blossoms in consequence are few.

This trait has come to my notice very strikingly this season as the subject of the lime requirements was brought to my notice by Mr. Barron, the editor of this magazine. My Lilacs have been growing in soil that registers in the green of the Soiltex scale, that is, from slightly to medium acid. I had had trouble with some new Lilacs which seemed decidedly anaemic and two of them gave up the ghost, but I attributed it to the fact that they were some of those known to be difficult.

We learn from E. H. Wilson, who has introduced many species from China, that Lilacs like lime, and the editor's experience and my own observations confirm this belief. Mr. Barron's note is worth quoting, "I heard E. H. Wilson say somewhere that the Lilac wanted lime so we came back and looked at our selection of about one hundred first class varieties and saw that they were doing very badly. That was in the spring of this year (1926). I got the lime, and gave each plant a heavy dressing and worked it into the soil in a circle of three feet in diameter. The result has been phenomenal. The plants took on an astonishing vigor. They have made a real growth and have great clumps of fat shoots and have set big buds. I gave them another dose some weeks later and you can see the benefits if you look at the plants. They have grown superbly. They show great benefit from this lime diet, and so I am convinced that Lilacs do not like acid soil. Perhaps that is why they do so well at Rochester as the Genessee valley soil is strongly lime impregnated."

Col. Plum's soil in which they grow so magnificently is also a good lime soil. Having made it a point to examine Lilacs in acid and lime soil the difference in height and vigor in plants of the same age is noticeable, also the prevalence of sprouts in the acid soil as contrasted with their relative scarcity in good sweet soil although some varieties have plenty there.

A bush from a sucker of one of my Lilacs in a garden of lime soil has not suckered badly and is much larger than a bush from a sucker of the same age in my own garden which requires regular

Continued on page 312

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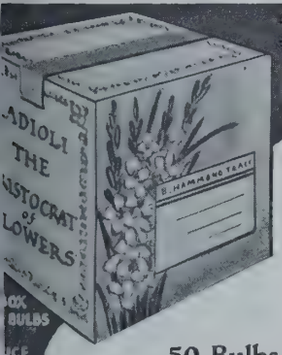

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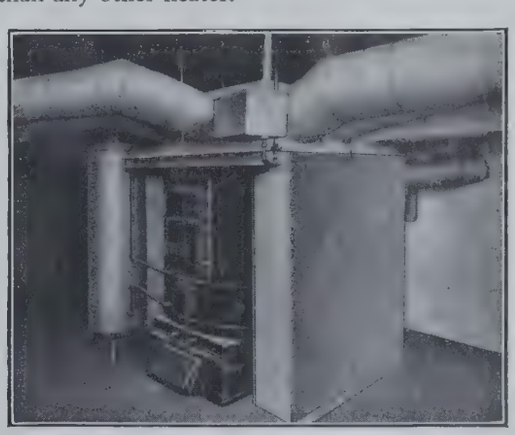

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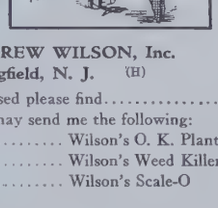

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Lilacs you will like

Continued from page 310

barbering. It would seem safe to write q.e.d. after lime and the Lilac and to see to it that the soil is sweet.

By the aid of the Soiltex test the character of the soil can be told in about two minutes and the quantity of lime needed is registered with the degree of acidity in the tables that go with the color scale. These soil testers are the simplest and most practical device yet turned out and every gardener needs something of the kind, as it is much simpler and more definite than the time honored litmus paper test or the acid solution tests.

A search of English authorities on Lilacs invariably develops in the cultural advice the admonition to give the soil plenty of mortar rubble—in other words, lime. Lime your Lilacs and watch them sprint.

THE HISTORY OF THE LILAC

The history of the Lilac is not very definite in such garden archives as I can find. It probably came to America with the early English colonists. The Lilac scientifically speaking is a Syringa and the bush usually called a Syringa is a Philadelphus. The Common Lilac, Syringa vulgaris, originally was a native of southeastern Europe extending well over into Asia. It has been a favorite forcing plant in Paris and other European cities for about a century and a half that we know of. It has only recently become a popular winter forcing plant in American greenhouses. In this connection, it is interesting to recall that it is one of the plants that responds most readily to ether treatment to bring it into quick growth.

The only date I can find for the introduction of any of the Common Lilacs is 1640 when the Persian Lilac is said to have been introduced into England.

The first hybrid of record is the Rouen Lilac, Syringa chinensis, but usually sold as Syringa rothomagensis. This was a cross between the Persian and the Common Lilacs which appeared in the Rouen Botanical gardens in 1810. It is still an excellent Lilac and worthy of a place in the garden.

The race of Double Lilacs dates to 1843 when Libert-Daminot, a nurseryman of Liège, Belgium, produced a double form, known as Syringa vulgaris azurea plena, of unknown parentage. With this Lilac as a seed parent and using the early flowered Syringa oblata, it is said, Lemoine began turning out the wonderful race of hybrids that we have to-day with some few contributions by other continental hybridizers and later by John Dunbar in America.

A still earlier flowering race was produced later by using Syringa affinis giraldi, and it is among these so called "Giraldi Hybrids" that we find some of the more difficult Lilacs.

LATE FLOWERING LILACS

Just before the outbreak of the world war we were told of a new race of late flowering Lilacs to be sent out. These were hybrids between the villosa section and the vulgaris hybrids and between the members of the villosa section. This section includes Syringa villosa, emodi, bretschneideri and josikaea. The first two species are quite frequently seen. This section differs from the popular Lilacs in having foliage that is of different shape, lighter colored and with deep veining. They bloom from two to three weeks later than the common Lilacs, coming the last of May and early June. There seems to be some confusion as to whether the first three are distinct species or merely varieties of villosa. The bloom is a tinted white and attractive. A bank of S. villosa has been an annual attraction at the entrance to the Academy of Science in Lincoln Park, Chicago, for some years.

S. josikaea is more attractive for its style of growth than for the coloring of its bloom, which, while profuse enough to be distinctly ornamental, is rather a dingy purple. It makes a dwarf round headed tree. Col. Plum had some fine specimens.

The only one of these promised hybrids that we have listed in the United States, so far as I know, is Lutèce, the parents being S. bretschneideri and josikaea, carrying at the end of May huge panicles of large violet flowers (according to descriptions—I do not recall seeing it in Col. Plum's collection).

Apparently the war stopped the work of propagating and disseminating these later flowered hybrids and they are something to which we may, perhaps, look forward.

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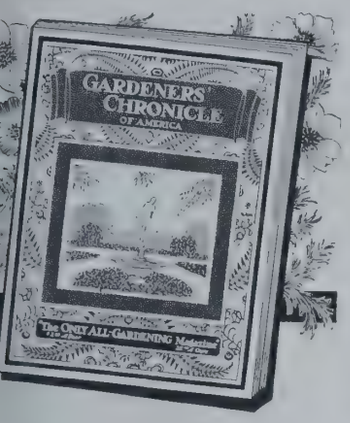

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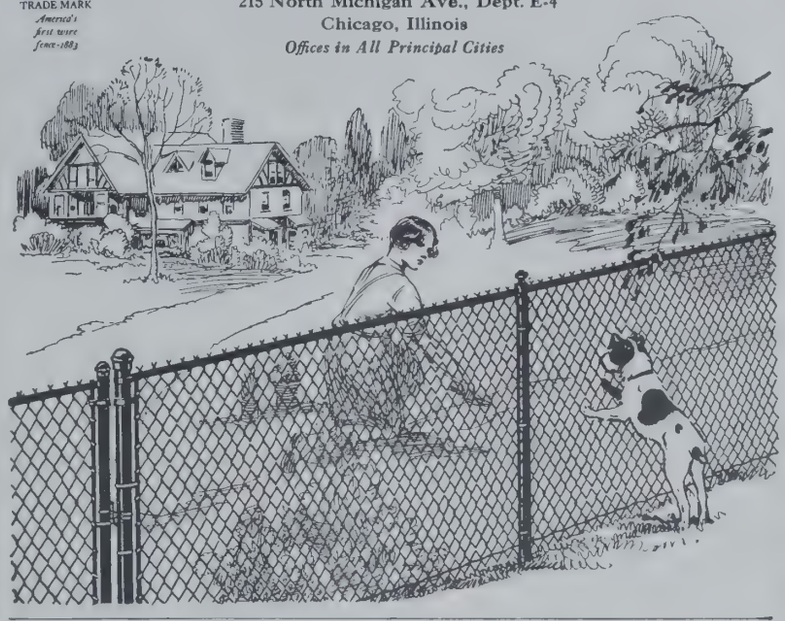

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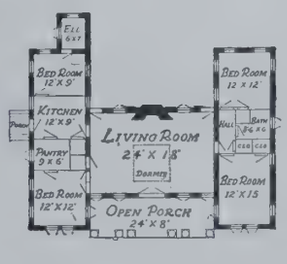

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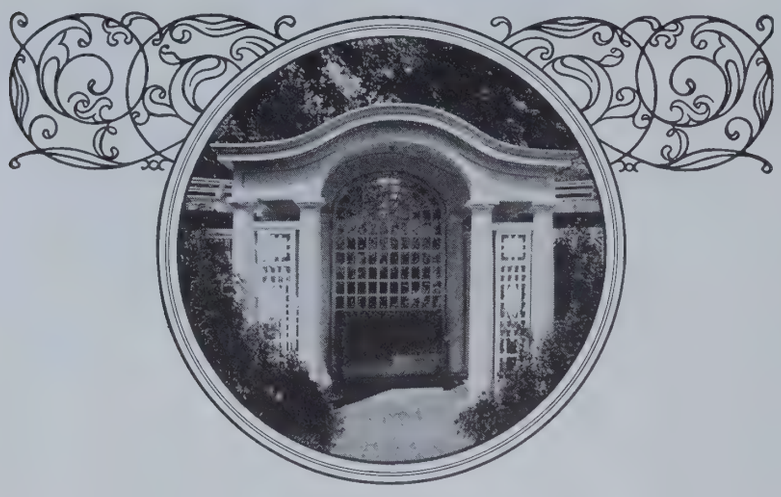

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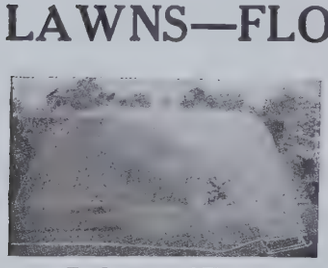

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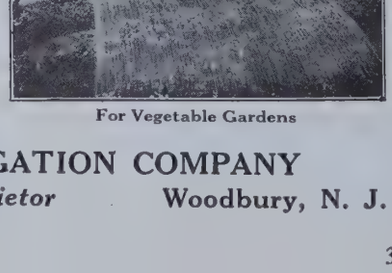

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Getting your money's worth in floors

Continued from page 277

twisting or curling after the floors are laid. The standard thickness for veneered planks is ⅞ in. and this type of flooring is more expensive than solid wood of the same thickness. Where a ⅞ in. solid oak plank floor laid in place costs about 65 cents a square foot, the ⅞ in. veneeerd oak planking will cost about 85 cents, walnut slightly more and teakwood veneering about 20 cents a square foot more This veneered type of plank is naturally much more desirable unless heavy solid planks are to be used, and these, of course, are much more expensive. When the finished plank floor is laid using veneered boards, the appearance is exactly the same as heavy planking and the result as satisfactory. Having presented the foregoing brief outline of comparative wood flooring costs we can now take up the important consideration of selecting floors from the viewpoint of design. There can be no question that the interiors of principal rooms such as living-rooms and dining-rooms, even in moderate cost houses, are to-day somewhat influenced in their design by various architectural precedents. We have all grown quite accustomed to applying architectural terms to interiors such as Colonial, English, Spanish, Italian, and French. If the interiors of a new house are of early French and English styles, or of the popular Mediterranean (Spanish or Italian) styles, it is obvious that if wood floors are used, they can best be of the wide planked types.

Now at this point the builder of the moderate cost home will naturally feel that he cannot afford this more expensive type of flooring, but perhaps a brief analysis of the problem will show it in a different light. Let us assume that the average living-room in the moderate cost house is 16 x 24 ft.—and many, of course, are smaller than this. The dimensions given will provide a floor area of 384 square feet. If the usual type of narrow oak flooring is used or a similar hardwood, the cost will be from 40 to 45 cents a square foot. Even if the veneered planks are used, the increased cost for the room would probably be not over $150, which for the result obtained might prove to be an excellent investment.

The selection of the wood floor design itself, of course, should be tempered by the general scale of the architectural details in the room. Where the interior scheme calls for heavy panelling of heavy exposed timbers, it is natural that the floor should reflect these details by presenting a surface of wide planks often set slightly apart with black mastic filling between, and pegged with teakwood or ebony plugs to give an interesting random pattern. If the interior woodwork details are more highly refined and delicate, the floor will be in narrow strips, and if interior details become more involved and varied in design, the floor will again reflect this condition by the use of inlaid borders and even the moderate use of simple parquet effects.

In regard to the finishing of wood floors, there exists, of course, a variety of methods and materials, including paints, varnishes, and lacquers, and this subject is too exhaustive to be covered in detail in this particular article.

Another point which should be noted is that all the woods mentioned in this article are available in various qualities which naturally affect the price. For instance, there are several grades of oak flooring. In quarter-sawed oak, the best grain is known as "clear," having one face practically free from defects. The next grade is known as "sap clear" which has one face practically free of defects but admits an unlimited amount of bright sap where the amount is limited in the best grade. The third grade of quartered oak may contain sap and also admits slight imperfections, including an occasional small knot. Plain-sawed oak comes in the following four grades: clear, select, No. 1 common, and No. 2 common. The common grades include wood which may have defects of various kinds but which will serve to lay a sound floor. These common grades should not be used by the homebuilder. It might be well to quote the uses of the different grades of oak as recommended by the Oak Flooring Bureau:

Clear quartered oak (either red or white) is the best grade for high-class residence. Sap clear or select quartered oak is an economical substitute for clear quartered oak when a dark finish is desired. Clear plain-sawed oak is suitable for high-class residences. Select plain sawed oak for medium-priced residences; No. 1 common oak for cheap dwellings, and No. 2 common oak for industrial uses and for cheap tenements.

There are relative similar grades to be found in other types of woods and it is well to look into this before passing on material which the contractor recommends.

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Hearthstone Editor's

C H A T

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FLOORS AND HOW TO CARE FOR THEM

OF FIRST CONSIDERATION

The time when a floor was just something to walk on has passed. It is generally recognized to-day that the beauty of any room depends very largely on its floor and the wood that it is made of, and its color and finish are studied as carefully as are the walls and furniture. In considering this important question, the average homemaker finds herself bewildered by the variety of materials, finishes and colors that are offered her. Three things should guide her: to select a good floor (one that will wear well), that will be of a darker color than walls or ceiling, and that can be kept in order with the least effort.

Good floors call for a rather large share of the capital put into building a house, an investment, however, that justifies itself, for such floors not only add beauty and comfort to the house but to its market value as well. Always in America, the floor of wood has been the most popular, though tile, concrete, cork, linoleum, rubber, etc. are preferred for many rooms such as sun and breakfast rooms, halls, bathrooms, and kitchens.

Where one is building a new house the floor question is easily solved. If wood be used, it comes to a choice between hardwoods and softwoods with the hardwoods making, as a general thing, better floors. They wear evenly, do not readily splinter and they easily take attractive finishes. The most commonly used hardwoods are oak, maple, beech and birch. Douglas fir, although listed as a soft wood, makes a durable, beautiful floor. Properly finished, almost any of the woods now used for flooring will make attractive and very durable backgrounds for the room-picture. This matter of finish is a most important one, as rightly chosen and correctly used, it preserves the natural beauty of the wood, closes its pores so that dirt can not work in, making the floor easy to polish and keep clean.

In addition to being designated as hard or soft, woods are also classified as open or close-grain. The close-grain woods most commonly used for floors are maple, beech, birch, cypress, pine, redwood, gumwood and cherry. The open-grain varieties are all kinds of oak, ash and chestnut. Where open-grain wood is used, a good paste-filler should be rubbed in before applying the finish, this making for as moother, more permanent finish. This filler is put on brushing lengthwise of the grain and then allowed to dry. When dry, the floor is rubbed with soft burlap *cross-wise* of the grain. After being allowed to dry for several days, the floor should be sandpapered with # 0 sandpaper, then dusted, after which it is ready to be stained, varnished or waxed. For close-grain woods, it is not absolutely necessary to use a filler, but, since it fills the pores, it gives an additionally hard foundation and makes for an even shade.

Where the floor is an old one, the problem of its finish is a difficult one for the amateur to solve. First of all, it should be made as tight, level, smooth and clean as possible, planing or sandpapering it as needed. All the old stains, dirt, wax and discolorations should be removed. A thorough scrubbing with warm water and soap will often accomplish this, the floor then being rinsed with clear water and carefully dried. Since water raises the grain of the wood, it must be used sparingly, and any uneven parts of the floor be sandpapered down. Stains may often be bleached out by using a solution of oxalic acid, this allowed to remain on the stain overnight, then thoroughly washed off and the floor carefully dried. If there are old coats of stain and varnish to be removed, a paint and varnish remover will do this successfully, there being a number of reliable products of this kind on the market. When these have cleaned the floor down to the wood, it should be scraped or wire-brushed and then wiped with a cloth dipped in gasoline or naphtha (to remove all accumulations) and the cracks filled with crack-filler (procured at any paint store). When the floor is thoroughly dry, it should be carefully examined for spots where the grain has been raised, or for any uneven places. If any be found, these should be sandpapered, the floor dusted, when it will be ready for any new finish desired.

It is really remarkably easy to beautify old floors. After all, the *wood* is there and it is always possible to make wood beautiful, to let its grain and markings show, to renew its life, as it were. If the floor has (as was once the fashion) been completely covered with carpets, all the tacks should be pulled, all nail holes puttied up and all nails that must remain be driven below the surface with a nail-set. It is safe, as a rule, to assume that these old floors were of soft wood and the directions for treating such floors should be followed.

No matter whether the floor be stained, painted or varnished, whether of composition, linoleum or wood, there is one finish that is never disappointing—that of wax. Waxed floors are not only beautiful, they are practical, showing neither scratches nor heelmarks, they are not slippery (unless too much wax has foolishly been used) and they are easily cleaned. They do not require scrubbing nor frequent refinishing. A whole floor or one spot can be touched up and if the wax be used intelligently and carefully polished after application, a firm surface will be built up that grows even lovelier with the passing years and use.

Caring for one's floors has progressed with the floors themselves, electricity stepping in to make of this one of the simplest of household tasks. There are many types of electric floor-polishers; one small one simply applies and rubs in the wax; still another has a brush that will clean or scrub the floor, with other attachments to polish it. The rapidly revolving brushes of another polisher help to propel it so that it is more easily operated than a vacuum cleaner. It, too, has a sanding and refinishing attachment easily installed so that old varnish can be removed from a floor and the floor sanded and prepared for the new finish and that with the least labor possible. Best of all, some of these polishers may be rented from dealers by the day for a small sum. The entire floor space therefore may be cleaned, waxed and polished at slight cost.

Continued on page 322

Floor Booklets

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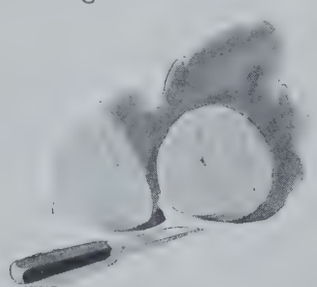

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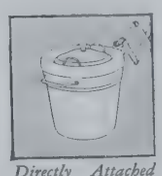

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The prestige of wood

Continued from page 249

aesthetic as well as the practical side of the home build problem.

There was not much masonry used in our early architectu The foundations were of stone laid up in clay; the spaces betw the timbers of the framework were sometimes filled with s brick of home manufacture laid up in clay mortar. The chimn were of stone or of brick, sometimes the two in combinat with the hearths of smooth large stones or of hard brick. Th few portions of the house were the only ones not built wood, for the framework, the floors, and the walls alike b testimony to the ease with which the native woods were employ to further comfort and beauty and undoubtedly even in th stern days, the early builders gave thought to the beautif Why, otherwise, should the summer beams which carried t overhanging second stories have their edges chamfered w lovely mouldings carved into the chamfer and stopped at t ends with lamb's tongue ornament? The overhang was probal reminiscent of the traditional English construction and was us because it was picturesque and not because of its utility or e of construction. These 17th century houses were in many wa different from the later and better known "Colonial" typ on the exterior as well as within. The green and white paint the conventional 18th and 19th century houses was likewise later development, for many of the very oldest houses in Ameri never had a coat of paint, or did not have until many ye after their erection—extraordinary testimony to the durabili of the wood used in their construction. Wherever these structu have remained unaltered by succeeding generations, they a beautiful in their direct outlines and sturdy proportions; the sk line and chimney with the ground contour and the groupi and proportions of the wall openings are most satisfying.

COLONIAL MASTERPIECES

There is a definite attitude of dignity, of aloofness about t early Colonial masterpieces which is apparent to any passer-b It is this quality as much as any other which arouses our admi tion. The houses achieve so perfect, if unconscious, a relation parts, proportion of opening to wall space and of glass divisio the architraves around the opening to window area; the corni to the roof design and the wall height—that it often seems i possible to improve the structure as a whole. Even though sing details sometimes appear crudely executed by the local carpent architect, it yet remains an open question whether mere i provement in execution or in refinement—if attempted—wou harmonize as well with the complete design.

The pitch of the roofs varied greatly in the development of t early American houses. A few earliest examples have the ste pitch of Gothic influence. The simplest pitch roof type unbrok by dormers and the low shed with its eaves hardly above t ground at the back (being in most part a later addition) co tinued to reappear for well over a hundred years in the n communities springing up along the New England coast and s inland river valleys. Later the pitch was lowered to more nea the Georgian proportion. The builders were more concern however, to get just that exact relation where the pitch w steep enough to throw off the water from its shingled slopes wh it would still be low enough to permit of the use of the short and smallest rafter lengths allowed by a due regard for the practical requirements, than to display any regard for, or perhas even knowledge of, the classic precedent that had become c tomary in England. The roof pitch continued gradually to flatt as time went on, a process in which the kind of roof with t slopes—known generally as "gambrel" may have assisted until at last well into the 19th century it arrived at the low slo appropriate to the revival of the Greek influence which w popular about 1830 to 1840.

Wood is so generally put to purely utilitarian purposes th its innate beauties are unsuspected or at least unappreciat When the architect passes his resources in review, he seldo fails to take advantage of the grain and texture of beauti woods with their mellow tones, enriched with lacelike carvin Quarter sawing and selecting for figure are commonly practic but at that the public in general still falls far short of doing f justice to the decorative possibilities of wood.

We may well thank Mother Nature for her bountiful fores the sturdy trees that gave our forefathers wood with which carry on. Without wood there could have been no America!

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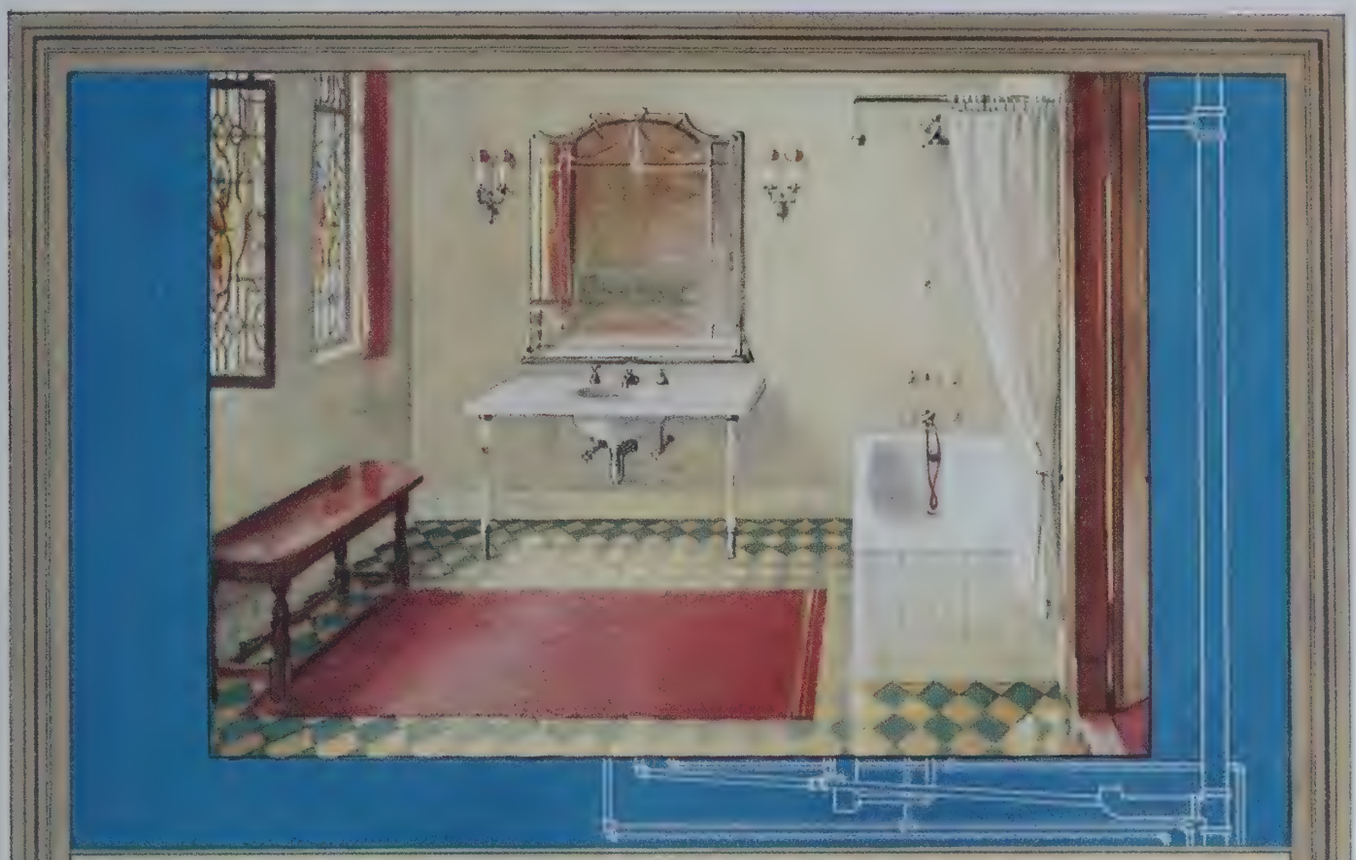
2500 Pounds Pressure



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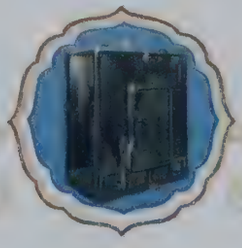

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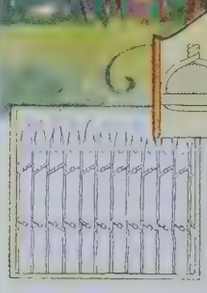

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DUBOIS

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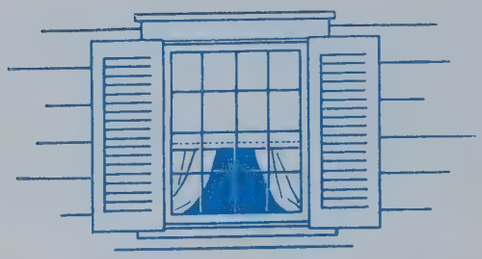

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Brenlin window shade material is strong and flexible—much like tightly-woven linen. It always hangs straight and smooth, does not develop cracks and pinholes like ordinary "filled" shades, and wears two to three times as long. Yet it costs only a few cents more.

Wholly new artistic effects are possible with Brenlin Stripes. Made of genuine Brenlin, with handsome self-woven stripes. Brenlin, striped or plain, comes in a wide choice of beautiful colors—one to harmonize with every type and color of room.

Breneman Rollers are made with a highly developed spring mechanism which removes once and for all the sudden jamming or whirling of the roller.

Be sure you get genuine Breneman products when you buy. The name Brenlin is embossed or perforated on the edge of every shade of Brenlin or Brenlin Stripes. The name "Breneman" is prominently displayed on the label of every Breneman Roller.

Scratch a piece of ordinary window shade material lightly. Tiny particles of chalk or clay "filling" fall out. BRENLIN *has no filling. It outwears several ordinary shades*

Send for free samples

We'll gladly send you samples of Brenlin without charge, together with a pamphlet beautifully illustrated in colors, which will help you secure the lovely effects you want in your home. Write us *today*. Address Cincinnati.

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Winthrop Furniture Company
424 Park Square Bldg. Boston, Mass.

New furnishings for the sunporch

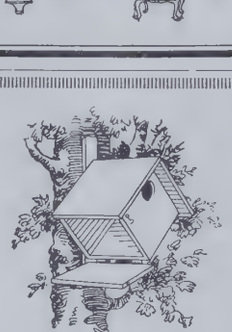
A. LOUISE FILLEBROWN

With the longer days and soft spring air, we find ourselves spending more and more time planning garden furnishings and improvements, and very naturally our thoughts turn to new fitments for the sunroom—that connecting link between indoor and outdoor living.

There is a lovely tile linoleum that would add strength and beauty to any sunporch. It is deep red, with small raised tiles marked off in black. Every now and then, with no obvious repeat there is a raised tile design in a soft green. With this on the floor we need more bits of red in the curtains. The glass curtains may be theatrical scrim with black and green wool stitching along the hems. Let us then make red oilcloth valances to go over them, cut straight across the top, with an arched curve on the bottom. These should be bound with black wool braid, and tacked across the top of the window without any fullness. The glossy finish of colored oilcloth is particularly attractive for use in the open sunporch. And now let us add to this sunporch of ours one of the new red lacquer teawagons that are so useful. They come with folding sides that may be raised to make a table top large enough for four people. There is an Italian pottery called Majolica that would be lovely on this table—it is rather thick and comes in a lovely soft blue-green that would be fresh and cool on the red lacquer.

If you have a reading table on your porch and need a lamp, get one of the charming new crystal ones. They come in the clear glass, and are filled with a colored water. You may change the color, if you move the lamp, by simply filling it with liquid of another color. (Green crystal with a yellow pleated chintz shade would be delightful with our red and green sunroom: a red light is usually too hot and obvious to be pleasing.)

Speaking of crystal, I saw in a window recently an amusing crystal elephant, designed to hold goldfish. The fish swam gaily



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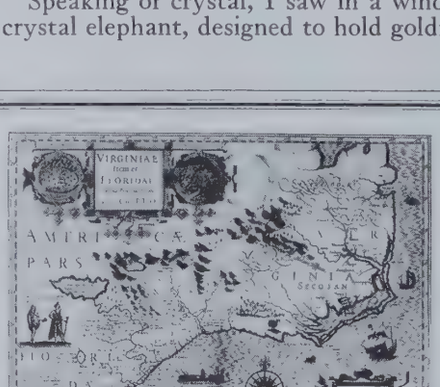

Early 17th Century map of Virginia and Florida

Original Maps

The map shown opposite was made in 1610. This is one of our many unusual maps of early America and 16th and 17th century European originals. Well preserved, unique in detail.

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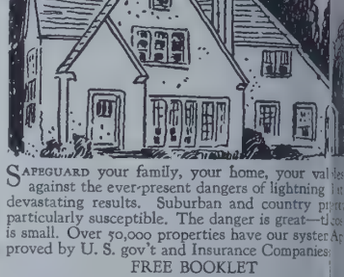

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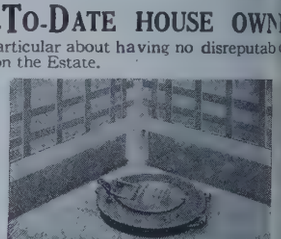

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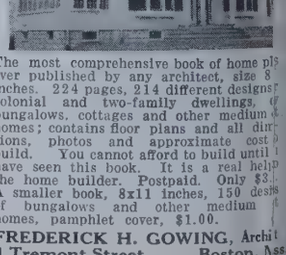

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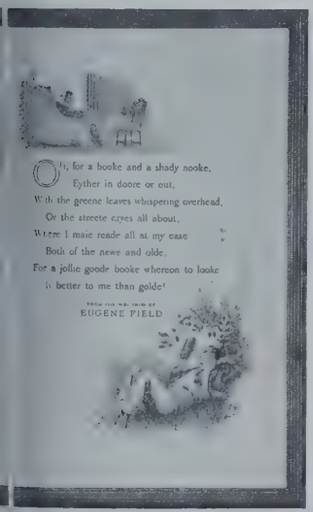
Oh, for a booke and a shady nooke,
Eyther in doore or out,
With the greene leaves whispering overhead,
Or the streete eyres all about,
Where I maie reade all at my ease
Both of the newe and olde,
For a jollie goode booke whereon to looke
Is better to me than golde!
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DOTY STUDIO
lston Street Boston, Mass.

from the elephant's head to his tail, and even poked their noses down his crystal legs in a desire to see just how far they could go!

Colored knives, spoons and forks will be a popular novelty this year. They come with ivorine handles in many colors—jade green, coral, and many others. The blades are gold-colored metal. They are inexpensive and are quaint and unusual for summer dining-room or for porch use.

Decorated shade pulls also add a touch of brightness to the sunroom. Though the shades are seldom pulled the little drops on the ends of the cords are very much in evidence. It is better to make them frankly a part of your decorations than to try to make them inconspicuous. Small painted ones of crystal or china with a bright flower design painted in flat oil colors are smart and may be found in almost any color or pattern.

Patchwork pillows are another novelty that our love of the Colonial has fostered. They come in all sizes and shapes, and are covered with a reproduction of early American patchwork and old-fashioned calico. These are quite a change from the usual chintz ordinarily found on the porch, and their bright colors harmonize with almost any color scheme.

At the entrance of a porch I know there is a quaint black iron cat with erect tail and head and a most amusing square line to his back. Upon investigation it was evident that the back was to be scratched by any muddy shoe that started to set foot on the nice new linoleum. In the shop where he was found, there were many amusing door-stops in animal form in rusty black, or in painted iron finish.

There is a charm about running water that cannot be imitated but I had always thought that an indoor fountain was a costly and elaborate piece of mechanism. However, I found that I was mistaken: there are small fountains made for sunporches and gardens that need no piping or extra wiring at all. They are made to plug into any ordinary electric outlet, and the only water needed is about two or three quarts poured into the bowl. The fountains come in many designs, and some are equipped with colored lighting effects, but, as a rule, I think the simple iron ones with the small central figures, are the most attractive.

A Warmth of Color—
a Note of Beauty

THERE'S warmth and hospitality in this Leavens' combination of the Colonial and the Modern. Grouped here—a comfortable armchair upholstered in a soft mulberry shade; a black top Butterfly Table with broad bands of antique parchment, lined and banded on legs and top with old gold and jade green; a handy and decorative Colonial bookshelf hanging on the wall to hold your favorite volumes. Surely a more distinctive grouping would be hard to find.

These pieces and hundreds of others are available separately or in sets at moderate cost, finished or upholstered as you choose, to match the interior decoration plan of your home. Write for Leavens' illustrated "Finished-to-your-Order" catalog describing in detail this popular way to buy furniture.

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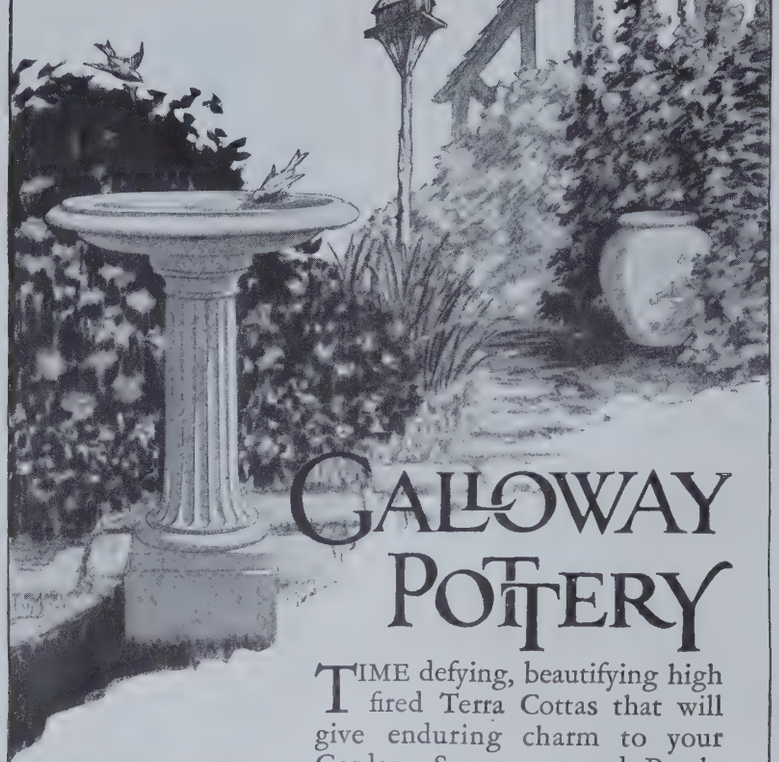

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Ozite is made of sterilized hair—the only rug cushion that is "ozonized." Patented Sept. 9, 1924.

Wood in the garden picture

Continued from page 262

the warring colors together in the flower border, and to pain the incidental architecture white is to carry this idea just little farther. It is said that white structures look dingy in winte against the white snow, but in these days of soft coal and o furnaces, the snow calling the summer-house dirty reminds on of the pot and kettle! Conceding that the paint does get dirty it is no great task to go over it in the spring, before the leave come out, with good soap and a brush.

In any case the painting should be done very thoroughly, an the joints and little openings, through which moisture woul creep, must all be found and thoroughly filled. And after yo think it has had enough give it one more coat. It is an exceed ingly difficult task to repaint a structure over which vines o Roses have grown—hard on the patience and harder on the vin —so this eventuality should be postponed as long as possible b thorough work at the start.

The "natural" colors are obtained either by letting th surfaces weather without any treatment whatever, or by usin one of the many preservative stains or dips.

As yet nothing has been said of foundations and floors. Ther are three general ways of underpinning such buildings. (1) Th uprights may extend into the ground three or four feet as d ordinary fence posts. (2) They may be bolted to the top o individual masonry foundation piers or to the top of a narrowe masonry foundation wall. (3) They may be bolted to a rein forced concrete floor-slab which may be covered with any one o many sorts of wearing surfaces.

If the uprights are stood in the ground as posts, that portio which is to go below ground should be thoroughly soaked i creosote before erecting. A better scheme is to make the uppe and lower parts of the post separately, the lower part (preferabl locust)having two feet or so projecting above ground and cu to fit inside the upper portion. The upper shell is built aroun the foundation section and results when completed in a secur and rigid job; and when the bottom piece rots out, as it ever tually will, its replacement is a comparatively simple matte

When the uprights are to stand on masonry, its type will b determined largely by the kind of floor desired and the relatio of the floor level to the ground surface. Piers imply a floor a ground level, though it should always slope enough to keep th water from running in. With a wall the floor may be at or, bette above the ground surface, and may be of wood, or of some kin of pavement laid on a cinder or gravel bed.

The reinforced concrete slab is satisfactory and permanent. may have a wearing surface of tile, brick, flagstone or slate lai over it, or the surface of the concrete itself may be used. Tile ar offered now in such a great variety, that there is a temptation t make our floors too gay. Brick should be of the hard-fired, non absorbent sorts. Flagstones come either in assorted shapes an sizes or sawed to definite dimensions and with square corner The sawed stone is more expensive to buy, but is much mo cheaply and quickly laid, though for informal effects the i regular stone is perhaps worth the extra trouble. Stone whic too easily splits into thin layers should be avoided as the fro is likely to pry off layers in a most disconcerting way. Any these special surfaces may be applied to the concrete after it h stood for twelve hours, each piece being bedded into place wi cement mortar.

If a concrete wearing surface is to be used it should be finishe by using a wooden float, or should be gone over with a st brush after the initial set has taken place. This will take off th deadly smoothness and make a safer floor to walk on.

Figures are a bore, but it is nice to remember that good fou dation concrete can be made with one part of cement, three sand, and five of crushed stone; or one part of cement to sev or eight parts of good clean gravel. A good mortar which w serve either as a wearing surface or for bedding flagstones, made with one part cement and two of clean sharp sand.

In order to secure the posts to the foundation, eye bolts a placed in the concrete when it is laid so that an eye will protru directly at the centre of each post. An iron rod is hooked in each of these, passed through the top of a post and there bolt fast, thus securely anchoring each post to the foundation.

If the soil on which the house is to stand is heavy and wet, will have to be drained. The excavation can be made an extr foot in depth and a row of farm tile with a covering of cinde laid in it. This, if led to a suitable outlet, will insure dryne

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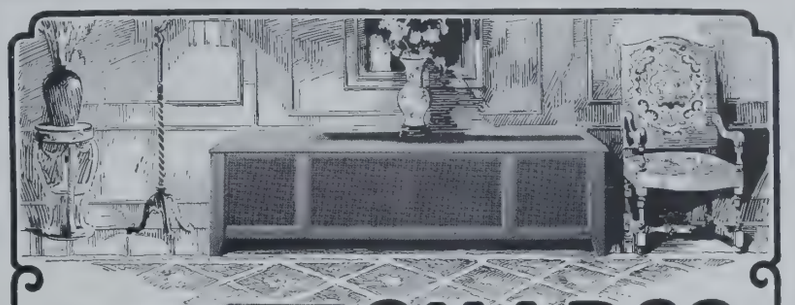

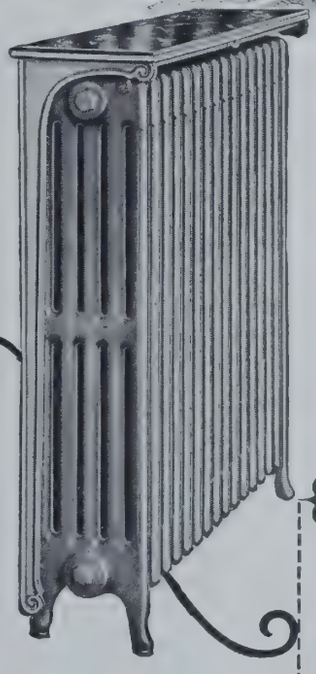

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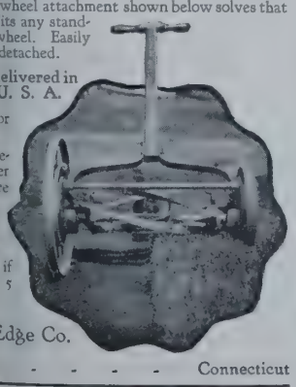

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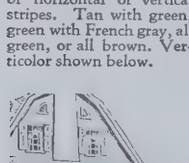

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Perennials in broad sweeps

Continued from page 265

earliest, its large yellow bloom being particularly effective i mass from mid-April to June.

The Viola Jersey Gem is a new creation delighting gardene everywhere as its deep purple Violets bloom continuously fro May to late autumn. It should be purchased from reputabl houses as the true stock is propagated from cuttings. Seedling show some variations from the type.

For the mid-season—May, June and July—I have jus counted nearly fifty different perennials, herbaceous plants an other classifications (such as the biennials and the hardy Lilies usually included in that group, that are especially beautifu grown in clumps or in long stretches.

Peonies, for instance, are lovely bordering a drive whe their good foliage is appreciated through to late autumn, o they can be massed, according to color, in formal beds,

Delphinium, Hardy Larkspur as many love to call it, in th belladonna, the formosum, and the chinense types, is especiall fine for the back of the border, in a line along a fence, or i glorious clumps; and with right treatment and cutting bac after flowering can be induced to make a third appearance be fore frost! And it is valuable as it also will stand partial shad

Hollyhocks, too, are aristocrats, and can pretty safely b counted on to fill in (during July and August) the first break i the ranks of the Delphinium.

Digitalis (Foxgloves) can be shown to special advantage i large groups, scattered at intervals through the border, whe they give at their season a satisfying sense of unity.

Columbine (Aquilegia), which on account of its height goe near the front of the border, gives an airiness and grace espec ally desirable, and can be had in bloom from May to early Augus

In the Hardy Phlox, the white Miss Lingard opens in May season which can be prolonged in many charming shades of ros and pink, well into October!

Looking for the blue shades which everyone loves, the variou Campanulas can be found to flower from May into October— Canterbury-bells, Coventry-bells, Peach-bells, Carpathian Blue bells, in fact over twenty-five named Bell flowers in one cata logue! And I have the Bluebells-of-Scotland which last up t frost. Just look over the list and pick out the ones you recog nize and remember from childhood's days.

Anchusa, another old favorite in blue, can be had in differen varieties that will bloom from April into September; Blue Fla (Linum perenne), May through July; the hardy Lupins in Ma through June; the hardy Cornflower (Centaurea montana), fro June on into September, supplying four of the most desirabl of the perennials in a most desirable color, at the midseason.

Running into the autumn is a list equally good: Monkshood that will flower into October; Statice; Plumbago (Blue Lead wort), and Veronica for August and September; Blue Salvi in different varieties from May to September, and the wid varieties of hardy Asters in various shades of blue, all throug the fall!

In other colors, however, we can have Pyrethrum, Scabiosa Boltonia, Coreopsis, Cinquefoil, the Purple Cone-flower (Rud beckia purpurea) Helenium in autumn varieties, the differen Helianthus or Hardy Sunflowers, the long- and late-bloomin Heuchera or Alum-root, Blue Spirea, the wide range or Japan ese Windflowers (Anemones), and all the splendid Hardy Chry anthemums.

I have gone thus fully into the consideration of perennial their colors and periods of bloom, mentioning necessarily onl the best known, to aid in selecting for mass.

The real problem for the new gardener, however, is so to a range his sweeps as to keep the ground pretty well filled wit bloom the season through.

For instance, the early bloomers, which are usually shor stemmed, should be near enough as so to be practically hidde (or left inconspicuous) by the mid-season flowers. The ver last to bloom, the Hardy Chrysanthemums, have nice foliag however, and can help in covering up fading plants, so can we be scattered throughout the border. Then when late autum leaves them practically in possession of the field, the who garden will have the appearance of being devoted exclusivel to their beauty! They can be scattered in clumps, or plante in sweeps, as well as shown as occasional single specimens, bu coming in all sizes and shapes and colors, they can be planne so as to make a glorious picture.

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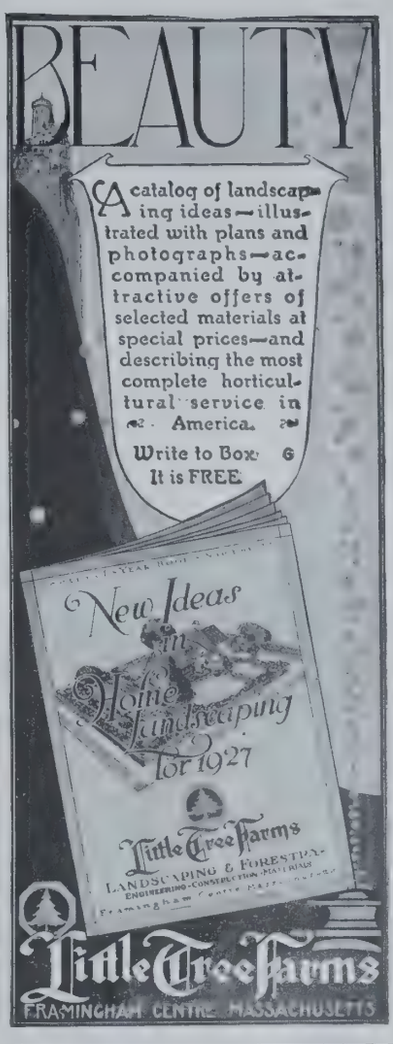
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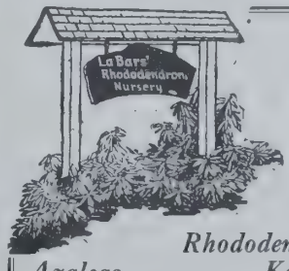

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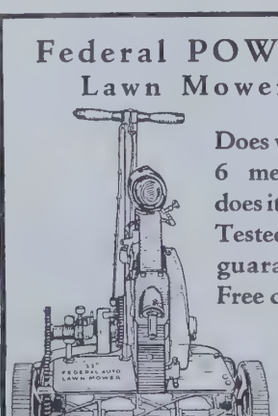

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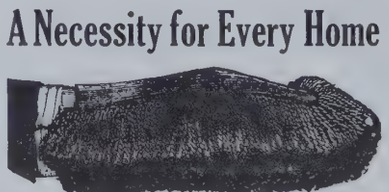

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JEROME PUMA
New Hyde Park New York

Painting with tulips

Continued from page 263

lutea may form a ground for violet purple Sir Trevor Lawrence.

So, too, the Tulips of any composition must be chosen from those which bloom at the same time. It is rather disappointing when a leading member of a group fails to appear for days after its particular act in the pageant has begun, or drops its petals and departs before the act is over. Certainly it is useless to try to work out a color scheme between the Early Tulips, even the longer-lasting doubles, and the Darwins and others which bloom in May. For the same reason, all Tulip bulbs in a grouping should be carefully planted the same depth, given the same thickness of winter cover, and set where they have the same amount of sunshine and shade.

Last spring I happened to be in the Tulip garden of a friend when it was visited by the famous director of a foremost American orchestra. "Ah, how delightful," he said, as he looked up the hillside, its terraces held by boulder walls and gay with thousands of Tulips in full bloom, "this is indeed a symphony of color. A symphony, too, with all the movements." Here is a serene largo." And he turned toward a long bed where delicate pinks, Flamingo and flushed Ingenue, along with Yolande and Massachusetts and Madame Krelage, and sparse clumps of some soft lavender like Melicette, rose from a ground of creamy Gretchens. "Over there is an andante cantabile" and he directed our attention to a bed of prevailing lavender and lilac where drifts of Nora Ware (for low edging) and Bleu Aimable with taller Remembrance and La Tristesse, were set off with drifts of Bronze Queen and pale Moonlight, and clumps of Purple Perfection and Godet Parfait, with sprays at the ends of Solfatare. "And here" continued the kindly Director, "is the allegro," and he looked to a terrace where rosy Queen Mary and Baronne de la Tonnaye stood above an edging of the deep Iris kochi. "And up there, you will all agree is the merry scherzo." It was a parterre where clumps of flaming Lucifer and gesneriana aurantiaca and a rich orange Breeder I did not recognize, were set among drifts of purples—Velvet King, Marconi, Mrs. Potter Palmer—while golden Bouton d'Or played the piccolo and Philippe de Commines and Zulu took the part of the bass viols, and Turenne and Louis XIV, and Copernicus with various old golds and bronzes and mahoganies tried to hold things together. "Oh, that" said our hostess, "is my Strawinski. Or, if you prefer the drama, my "What Price Glory". Isn't it stunningly profane?"

Scarlet and crimson Tulips are difficult except as accents. They may well be placed back against shrubbery, especially dark evergreens, but—hardly against Lilacs or pink Almonds. Blood-reds, such as Harry Veitch, are specially effective if set before some gap in the rear of the border where the late or early sun shines through them and turns them into rubies.

The rosy, cherry-reds, such as Mr. Farncombe Sanders and Professor Rauwenhof, can be toned down by deep purples, but fine as they are, one is often at a loss as to their settings in any considerable numbers.

The yellow Tulips are indispensable, for they furnish the high lights. An entire bed may be set with them in their various shades, but the bed should be comparatively small, should occupy a focal point, and the dominant yellow should be modulated by touches of lavender, say, Euterpe, and dabs of purple as Gryphus, or violet-blue Bacchus, and especially by abundant greenery in well-grown perennials and shrubbery in leaf.

Yellow Tulips are well used to light up beds whose key note is violet, or purple, lavender or lilac or pink. But one must remember that a very little of this arresting color goes a great way, and that the warmer tones should be employed less liberally than the paler. As an accent, it is well placed here and there at corners of beds, at the ends of tapering drifts, and at capes and promontories of sinuous borders.

Pink Clara Butt, the most popular of Tulips, has many loves—Valentine and other heliotropes, Faust and like deep purples, lavenders such as Reverend Ewbank, and, it is said, some maroons. But suitors in orange she will have none of. Faust might naturally be supposed to favor Gretchen, but the difference in color and station is considerable, and he is fonder of the company of Mrs. Moon and Ellen Willmott, and those who dress in lavender, as Dream.

In painting either with Tulips or on canvas the maxim is equally true—to conceal art, is art. The perfect garden will never obtrude its color schemes.

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Picket fences of New England

Continued from page 274

fence was necessary to protect the property from trespass of neighboring livestock, as droves of cattle were brought to market down these same streets and the small boy driving the town cows to pasture was a familiar sight. However, the New Englander of those days was no more content to merely erect a barrier to protect his home grounds than to merely allow four walls and a roof to serve as a house. There is infinite variety in the design of these fences although most of them follow classic examples rather closely, and practically all of them follow the general design of the house.

The posts show perhaps the greatest amount of variation. They vary from the relatively simple square fence post with an elaborated base and moulding to those in which the post itself is a carefully studied arrangement of mouldings, paneling and superposed pilasters, the whole being surmounted with an elaborate carved urn. The better of these posts follow classic precedent rather closely, and the sides of the post may have a well studied reproduction of one of the classic orders surmounted with an urn of classic shape complete even to the most minute details of dentils and mouldings. Others might have the sides of the post paneled with elaborate carvings thereupon. Still others might be simpler with no careful adaptation of an existing style but with a well studied relation of mouldings and details and cap which was still in keeping with the house. Often the corner posts and those of the gateways were of an elaborate design and the other posts of a modified treatment of the same general motif.

There is almost as much variation in the arrangement and spacing of the pickets as in the posts. The usual arrangement is that of a sturdy picket, spaced at regular intervals reaching to the same general height as the base of the finial. The pickets, however, might be alternated with one full-length picket and then one slightly over half the length in between, or others had the lower part of the fence panel filled in with an interlacing arrangement of latticework usually in diamond-shaped units. In some cases there were no straight pickets at all, but simply an arrangement of latticework extending to the top of the fence. The pickets themselves were of several sorts: they might be round with a pointed tip or round with an acorn tip; others were square and perfectly plain, even to a square beveled tip, while still others were diamond-shaped with beveled tips. Most of these old fences had a well defined base—sometimes only a few inches in height, other times as much as eighteen inches—in which the pickets were imbedded. There were usually three lateral members between the posts of these fences, one at the base, one at the top and one somewhere between the two. These were usually quite substantial and the pickets passed through them.

The construction of these fences is worthy of some study. Many of them are well over a hundred years old yet they seem to-day as substantial as ever and stand as a memorial to their builders, examples of both excellent design and excellent construction. The posts were always firmly set in the ground and that part of the post which we see and admire is largely a veneer. The posts themselves were built around the concealed core and the parts all made and applied by hand by conscientious workmen. The ornamental urns which surmount the posts were hand-turned apparently from selected wood as few of them show any evidences of deterioration. Most of the fences have always been kept up and regularly painted, and the fact that they have endured is a tribute to the quality of their workmanship.

A few of these old fences are attributed to the famous Salem architect, McIntyre, but, in general, they are the work of unknown "carpenter-architects." They are found quite generally over New England, particularly near the seacoast, while an occasional one may be found even as far south as Virginia. The finest examples are found in Massachusetts seacoast towns, particularly in Salem and Newburyport, but other notable examples are found in Providence, Rhode Island, and Portsmouth, New Hampshire, while certain sections of Connecticut offer a style of their own.

There are to-day a few firms which reproduce exactly some of these original examples. This is in itself proof enough of their intrinsic beauty of design. For the house of Colonial antecedents there is nothing more charming and fitting. However, it is well to remember in reproducing one of these old fences for a modern setting that it was not alone the fence, but the setting as well which contributed to the success of the picture.

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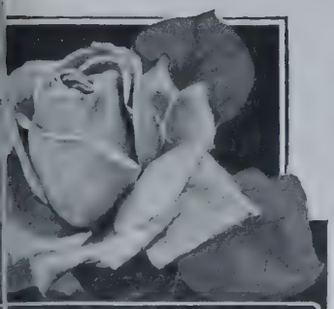

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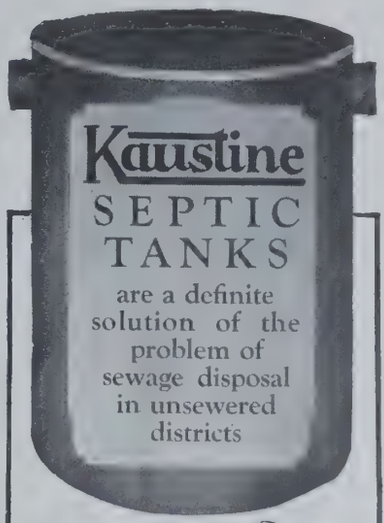

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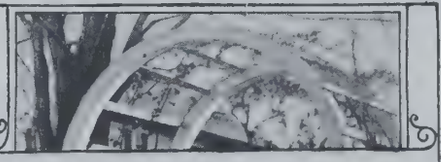

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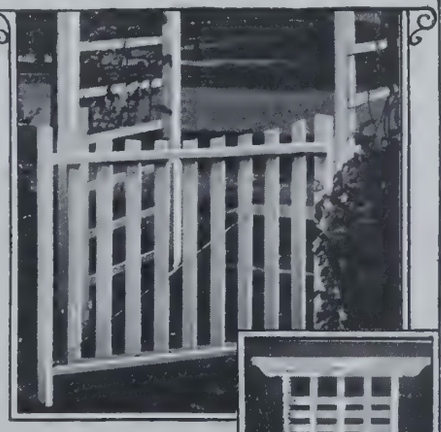

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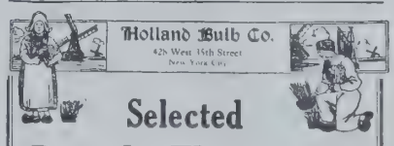

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Hampton Bays New York

Some midsummer garden satisfactions

Continued from page 275

Conventionally the great burst of June glory is followed by a few scattering attempts in July, while August provides the leafless stems that black-spot produces, to be followed by some good fall flowers on some sorts. It is therefore a great satisfaction to find some Roses that will actually keep on growing and keep on blooming so that they are with one all summer.

Of course, Gruss an Teplitz and Hermosa, both old-fashioned, and to my taste both desirable and delightful, stay with us. So does Radiance and its family, Red Radiance and Mrs. Charles Bell. Lady Ursula is among the most dependable of all Roses, both in growth and in bloom, and while the individual flowers are not each a model of perfection, they are beautiful enough to be altogether worth while. Willowmere doesn't seem to know how to quit growing and blooming, and I keep wondering how this splendid Rose managed to slip past the popularity it deserved when first introduced. Many a Rose not half so good has come into catalogue fame for a few brief years, but Willowmere, named by the distinguished M. Pernet-Ducher for the home-place of his good friend, the late Admiral Ward, stands to-day, as I see it, as head and shoulders—or rather many leaves and many blooms—above and beyond equivalent European sorts that are highly vaunted.

There are these midsummer garden satisfactions, and midsummer is the time that tries a garden most. Annuals, of course, particularly those of tropical disposition, like the Zinnia, and I wrote of the improved Gracillina type in February, give us garden brightness in midsummer, but the other flowers I have named add delicacy and delight to the season as they are well-grown.

The revival of panelling

Continued from page 255

in an old room with its 15th century ceiling still holding forth.

French: French domestic panelling up to the reign of the several Louis' did not specialize in wood, but rather in fabrics. The woodwork up to the Revolution was apt to be of the expensively carved sort which only museums can now afford. With the Empire came rooms like those of the Malmaison, of simple and subtle charm, requiring more study and finesse than we are wont to give that inspired but neglected style. A later type of simple French panelling adaptable to the modest home is that of the vestibule in the Château d'Or Messon, where the charm lies in balance, usage of curved forms, and delicacy of detail.

Italian: Italian domestic panelling among the minor villas of the Renaissance runs the gamut of many possibilities for modern adaptations, but the living-room of the Villa Palmieri indicates some of the usual forms: panels with wide mouldings and dentils, crowning course with ornamented band and mouldings carrying over the doorway, and recessed window with panelled jambs. The handsome vaults and their murals are an asset, of course, but are not essential to borrowing from the inspiration of the panelling below.

Stored potatoes need air

Piling potatoes too deep or confining them in bins from which the air is excluded leads to the formation of dark brown or black areas in the center of the potatoes commonly known as blackheart. Too high a temperature in the storage place will also produce it, but exclusion of air, even at low temperatures, always results in blackheart. These facts have been brought out by experiments made at the State Experiment Station at Geneva where the effects of storing potatoes in different ways have been given special study.

If the tubers are to be stored at temperatures below 45° F., they can be piled to a depth of 6 feet without danger of too closely confining the tubers on the bottom of the pile. Where the storage place will have a temperature of 50° or more, however (as is the case in most home cellars), it is unsafe to pile potatoes to a depth of more than 3 feet if they are to be kept longer than three or four weeks.

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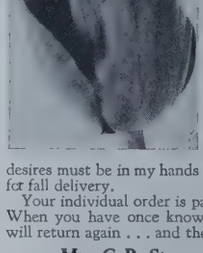

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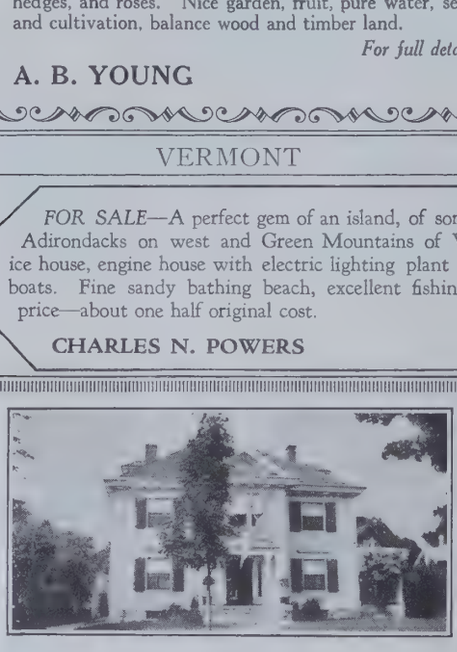

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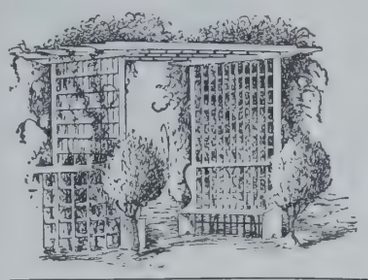

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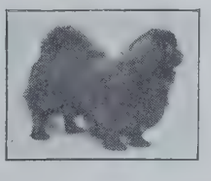

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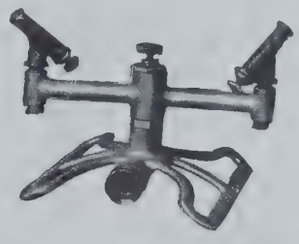
Above: Skinner System in the garden of Thomas H. Waldbridge, Toledo, Ohio.

Above: The vegetable garden on the estate of Mr. Jesse Strauss is watered with Skinner System.

Rain When You Want It

ner System provides the nearest thing to rain under en—a soft, warm, gentle mist-like spray. It saturates soil without caking the surface or harming the most ate plant. Every drop goes deep down to the roots. e is wasted. Economical as well as effective. It ires little attention. Simply turn a valve and you April showers—all summer and fall.

how plants grow! Flowers and vegetables grow and in a way you never dreamed possible. Lawns take smooth, even, velvety texture almost unbelievable. is this all. Skinner System also makes planting easier; es fertilizing more effective; increases garden yields %—200%—up to 500% and even more. Thus Skinner em pays for itself many times over in a single season.

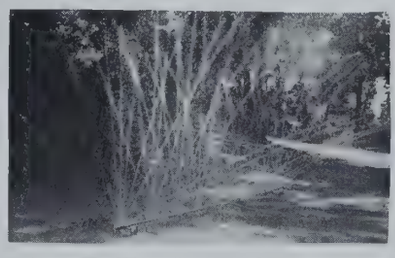


Big circle, little circle, heavy stream, fine mist, revolving or stationary, fast or slow, as an all-purpose sprinkler, the Skinner "sod soaker" is unequalled.

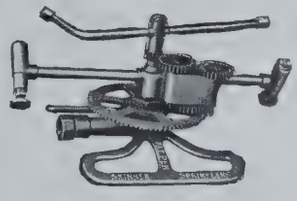
For Every Garden

ay you'll find Skinner System in small city gardens, he lawns of suburban homes, on large estates such as d by John D. Rockefeller, Cyrus McCormick, Ogden our, Henry Ford, Andrew Mellon and others.

ner System is a marvel of engineering genius—an vement in overhead irrigation that is the result of ars research by America's foremost irrigation experts. the cost is remarkably low. No garden is too large nall to profitably use it. Tell us the size of your n and we'll suggest a system exactly suited to your s. So get the facts to-day. Write now for free Book.

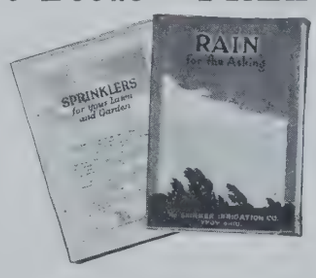


Above: The Skinner "Peacock" Sprinkler, beautiful in action. Waters an area 15 feet by 50 feet.



This Skinner "Roto-Rain" Sprinkler covers an area up to 80 feet. The most remarkable large area sprinkler ever designed. It insures perfect watering and promotes healthy, deep-rooted growth.

Two Valuable Books—FREE



One on the care of lawns. One on garden cultivation. The lawn book tells how to keep lawns green and velvety all summer and fall. Shows various types of sprinklers for different uses—oscillating, stationary, concealed underground, along walks, behind borders and hedges. Special types for tennis courts, bowling greens, polo fields, etc. Wide range of prices, from 50c. up

The book on garden cultivation is profusely illustrated with photographs of Skinner equipped gardens. Contains a wealth of valuable information on scientific sprinkling—how, when and in what quantity to provide moisture for best results. Tells how to get earlier, better, bigger garden yields. This book has proved an invaluable aid to thousands.

Either of these books—or both of them—sent free on request. Simply tell us what you're interested in—Skinner Sprinklers for lawns, or Skinner System for gardens. Write to-day.

Bush limas flourish under Skinner System in this Massachusetts Garden.

Above: This Skinner Portable Oscillating Sprinkler is shown watering a formal garden. Covers a strip 50 feet wide and 50 to 225 feet long.

SKINNER SYSTEM OF IRRIGATION.

SKINNER IRRIGATION CO.
219 Water Street Troy, Ohio

The Latchstring is out at "Tulipdom"

We love to share our pleasures with our friends. And the term friend, as used in this invitation, embraces everybody who loves flowers. Come to see the loveliest creations of the master hybridizers of Holland. Help us admire the graceful Cottage Tulips, the charming Breeders and stately Darwins which will be at their best just about the time you read this.

Thousands of Tulips
Hundreds of Varieties
Scores of Rare Novelties

All told we will have about 350 different varieties, among them the new Zandbergen Triumph Tulips. This entirely new race (we offer 75 distinct varieties) blooms about ten days earlier than the late Darwins. Some regular Darwin and Cottage Tulip novelties bring colors and sizes hitherto unheard of. Silverwing, as shown in oval above, is a glorious white Darwin! "Tulipdom" shows in background.

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They are grown, cured, sorted and packed with unique care. They are potential Blue Ribbon Winners year after year. Shipped direct from our Nurseries in Holland, they stand for a saving in money, a gain in quality. *Please* ask for the catalog—mentioning G. & H. B.

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Oyster Bay, Long Island, New York

Nurseries at Valkenburg, near Leiden, Holland

Redeeming Lost Worlds!

When man's waste has wrecked the forest, and hillsides become stripped then nature steps in and, with ***Ferns,*** begins to redeem the damages. She'll carpet the open wastes with the great Bracken, etc.; the rocky hillsides with Polypodiums, etc., the dry upland with Aspleniums, etc., etc. Thus nature has employed Ferns for millions of years and for eons to come they will continue to redeem.

It was this obviously great purpose of Ferns that first attracted me to them. I now offer about 40 varieties, for all soils and situations. The first pages of my catalog, for which please write, are devoted to Ferns. Here are a few special assortments:

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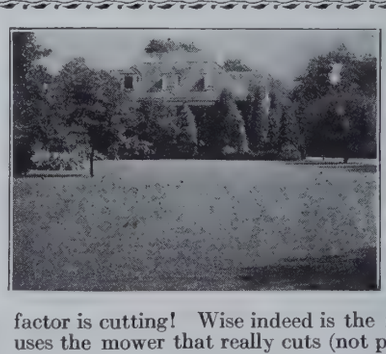

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They are generally the result of careful preparation and cultivation. Lawn culture consists of rolling, cutting and raking, but the most important factor is cutting! Wise indeed is the man who, for his Lawn's sake, uses the mower that really cuts (not pulls) the grass, the

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Used more extensively on the finest private estates, cemeteries, public and private parks and golf courses than all other makes combined. A Genuine ***"PHILADELPHIA"*** will give lifetime service—many throughout the country look back upon a quarter century of constant use and are still going strong!

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Regardless of style, model or size, if it's a Genuine ***"PHILADELPHIA"*** Mower you may be sure that you own a mechanical masterpiece. Every part entering its construction is passed upon by a master craftsman. Progressive dealers the world over sell Genuine ***"PHILADELPHIA"*** Mowers. If your dealer does not offer them, please write for Catalog No. 25 giving full details about the entire line. Catalog is free, of course, and please mention G. & H. B.

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The Original People in the Lawn Mower Business

The GARDEN AND HOME BUILDER. June, 1927. Vol. XLV. No. 4. Published monthly by Doubleday, Page & Co., Garden City, N. Y. Subscription price, $3.00 a year. Entered as second class matter at Garden City, N. Y., under the Act of Congress, March 3, 1879.

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To furnish Dutch bulbs—Tulips, Hyacinths, etc., of a superlative nature is one of our purposes in business. It's a purpose we carry on with great care

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we consider that our obligations toward the buyer do not cease with the delivery of the bulbs; but they must do as the buyer has a right to expect on the basis of our descriptions and representations **or** *the money will be refunded.*

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Write for this fine catalog now. There is no charge for it, and send in your order by July 15th so that we may be able to import for you the finest stock available in Europe.

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The Book of Opportunity
Order Now- before the Leaves turn!

ORDER NOW
and Save on Bulbs at these Special Import Prices—for Fall Planting.

"Opportunity"—No. 1—
Extraordinary Offer

100 DARWIN TULIPS $2.50

Choicest first-size bulbs sure to bloom. *Schling's Special Mixture* made from ten of the finest named varieties—*NOT* the ordinary field-grown mixture usually sold,

A $6.00 value for only $2.50

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We offer here a limited quantity of extremely large, picked Bulbs to those who wish unusual results. 10 to 15 magnificent blooms on stalks 4 to 5 feet tall may be expected. Delay may mean disappointment—Order NOW.

75c each $7.50 a Dozen

Send for our Special Import Bulb List,—many other attractive offers at substantial savings.

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SOW NOW

These delightful and exclusive Schling Novelties for your Hardy Garden:

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Extra strong two-year-old plants that will give a full crop of flowers this year

We offer over three hundred varieties of Roses including the latest novelties, many of which are exclusive with us. We can also supply the best of the well-tried sorts which, by sheer merit, have won their place in all gardens where Roses are grown. We especially recommend the Hybrid-Tea varieties which are not only hardy but ever blooming. The plants we supply are in pots, in full growth, many with buds, and can be shipped safely by Express.

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A wonderful collection of modern *Hybrid-Tea Roses* in every shade of color including novelties of this year's introduction, of our selection, *12 extra strong plants for* ***$12.00, delivery prepaid.***

We have a splendid collection of Hardy Climbing or Rambler Roses and offer

Six Popular Rambler Roses

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All of the above are fully described in Dreer's Garden Book, and whatever your ambitions,—fine flowers from seeds, greater Roses, surpassing Dahlias, showy Gladiolus, or faithful old-fashioned hardy flowers—the Dreer Garden Book can help you make every garden dream come true. Please ask for it, and mention this publication.

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June's "Rainbow" Flowers---Bulbous IRIS

English Iris—freely blooming when all others have passed on

UNLIKE "Flags" or German Iris, the classes offered below are grown from bulbs that are easily shipped anywhere. Great as is the beauty of *all* Iris, the Spanish, Dutch and English types bring us a transcending charm all their own. Showy in the garden, glorious as cut flowers in the house, they rival orchids in their exotic beauty.

They should be planted in early September. Order bulbs *now* and make sure of the *best bulbs* and first delivery.

Dutch Iris Bulbs (*May Flowering*)

	Doz.	100
Albert Cuyp, white	$1.50	$7.50
Hobbema, light blue	1.50	7.50
Rembrandt, deep blue	1.50	7.50

Filifolia Iris Bulbs (*May Flowering*)

	Doz.	100
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Hart Nibbrig, clear blue	1.50	7.50
David Teniers, porcelain blue	2.00	10.00

Special Offer One dozen of each of above Filifolia and Dutch Iris—72 bulbs in all... ***7.50***

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Louise, porcelain blue	1.00	5.00
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Special Offer One dozen of each of above 6 Spanish Iris—72 bulbs in all. ***$5.00***

Mixed Spanish Iris Bulbs—$3.50 per 100; $25.00 per 1,000

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	Doz.	100
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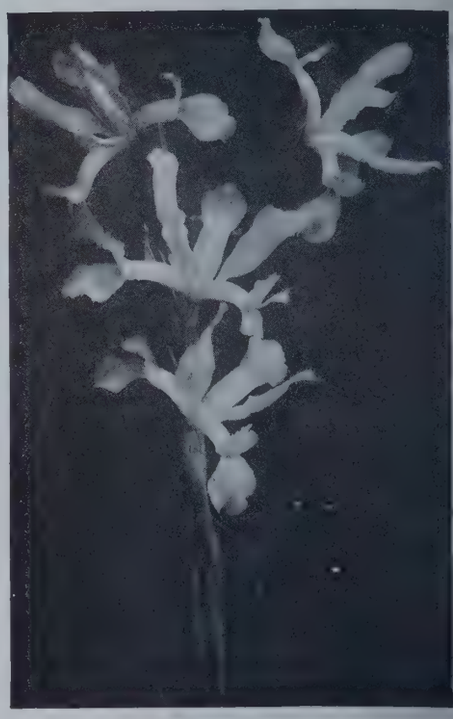
Postage Additional on All Orders

I have millions of Narcissus, Daffodil and Jonquil bulbs, besides more than a million Iris bulbs; also hundreds of thousands of other bulbs.



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A booklet in which are listed all the new and rare plants we grow—Roses, Perennials, Shrubs and Evergreens which are not described in our last season's catalogs.

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They can be planted out without any set-back, and will bloom as profusely as the early-planted dormant stock.

Growing Roses exclusively, enables us to deliver ***"Quality Roses in quantity"***—the best of the old, the choicest of the new—all fully described in our catalog, with 32 varieties illustrated in colors, mailed free upon request.

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aring varieties, *provided*
these plants are set out
within the next 60 days
and

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e them a thorough watering,
l cultivate occasionally. Also,
ove all flowers as they ap-
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then

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100 Bulbs (Collection A) **$3.95**
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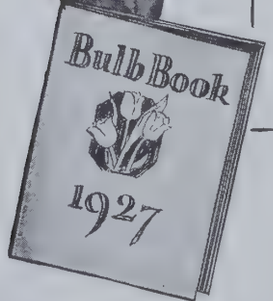

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717 Magee Building - Pittsburgh, Pa.

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Your garden is "knee deep in June" and Peonies too—but don't think because Peonies are here and Irises almost gone that it's too late to plant. You're missing half the pleasure from your flowers if you fail to plant

"Kentucky Bred" Dahlias

now for late summer and fall. Fill up the beds, complete the garden with Dahlias, Gladioli, hardy Chrysanthemums—and when summer's gone, you'll have the best part of your garden ahead of you.

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Jacob Schulz Company, Inc.

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YOUR CHANCE TO SAVE ON DUTCH BULBS ENDS THIS MONTH

You can save ten per cent. on your purchases of Hyacinths, Tulips, Crocuses, and other spring-flowering bulbs, if you send your order to us before July 1. No discount can be allowed after that date, as our growers in Holland insist that orders must be in their hands during July.

Better Plants (Vol. V, No. 2) features Dutch bulbs in general, Lilies, Valleys, and several collections of value to gardeners. If you have not received a copy of Better Plants, please advise us immediately.

Farr Irises are described in the spring edition of Better Plants (our general catalogue.) July and August are the best months for Iris planting. This booklet will be sent on request to all who are interested in Iris and other perennials from Farr's.

BERTRAND H. FARR

Wyomissing Nurseries Company

Box 104 **Weiser Park, Penna.**

GARDEN & HOME BUILDER

VOLUME XLV — JUNE 1927 — NUMBER 4

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LEONARD BARRON, Editor — *LUCY E. HUBBELL, Associate Editor*

FORECAST

The July issue of Garden & Home Builder is almost completely devoted to the story of Mt. Vernon, the Virginia home of George and Martha Washington. Aside from the historical and sentimental interest in Mt. Vernon which is always present, there is a very real message to the home builder of to-day, for the home of our first president is, above all else, a sincere expression of its own time and place. We cannot bring the spirit of George Washington into our homes by copying his furniture, but if we believe in the spirit of his ideals, then, perhaps, a study of how he expressed them in his own home will help us express them in our own.

"The Washingtons at Home" by Paul Wilstach, author of "Mount Vernon, Washington's Home and the Nation's Shrine," paints for us a vivid picture of the master establishment on the bluff overlooking the Potomac—that model of what an American domestic establishment should be.

Glenn Brown, a distinguished architect of Washington, D. C., has described the architectural significance of Mount Vernon, bringing out in detail not only the simple somewhat classic beauty of the building as a whole but also interpreting the motifs of many of its minor features.

In "The Garden of Our First President," B. Y. Morrison describes the enduring beauty of that early garden, the lesson it holds for the gardener of to-day, and the successive changes in layout, planting, etc.

Mrs. Sarah M. Lockwood, author of "Antiques," and "New York Not So Little Not So Old," takes us through the house, from room to room, describing the furnishings which speak so distinctly of simplicity and order, of hard work and steady purpose, of peace, of hospitality without ostentation or display, of method and balance and sanity.

Among the miscellaneous material are Esther Singleton's "Old Fabrics," Arthur H. Carhart's "Restricting the Plant Immigrant," and Olive Hyde Foster's "The Beauty of the Green Garden."

DOUBLEDAY, PAGE & COMPANY, Garden City, N. Y.

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Come Into The Garden

What is the real significance of the popularity of the spring flower shows? This year's attendance at these big spring festivals outnumbered all previous records: 150,000, roundly speaking, for New York, and well over 100,000 for Cleveland, and so it goes. That the public is willing to come up and pay a dollar admission to see the great spectacles of color may not be entirely due to gardening enthusiasm. The modern flower show has become a great spectacle—a triumph of showmanship. And, indeed, as it has progressed in this respect, may we not ask very pertinently, hasn't it lost something of its purely horticultural or gardening value? The fashion is for staging imitations of garden effects that are suggestive; but no one can ever for a moment take them seriously as realities. The plants are usually out of scale, out of season, and the wrong thing for the place if the actual material were so used. No, whatever is used is merely suggestive; and, as such, these show gardens are great object lessons in garden design. Apparently the public likes it, which is a very good sign. If we can get better designed gardens to start with, we shall get better garden material to follow, for there is no use having good material put in improperly. Some attempt at season interpretation was made at Cleveland, but it didn't get very far, I imagine. It is a technicality that does not land with the untutored public.

America has given more attention to design in gardens than any other country in modern times. It is rather amusing to speculate as to how this will influence the further progress of the gardener's art. The truly educational exhibit at Boston staged in the spectacular form, was due to the initiative of Mr. A. C. Burrage, president of the Society, who may always be relied upon to do something startling and original when he enters a flower show. His group display, very effectively arranged, was made up of garden Roses, of varieties that are useful to the average man who wants to adorn the ground around his home and have Roses to boot. This Boston flower show was the first one in some half a century with which Professor Sargeant had not been concerned.

PROF. C. S. SARGENT DIES

Professor Charles Sprague Sargent, Director of the Arnold Arboretum, since its inception fifty-three years ago, was carried to his grave while the active preparations for the staging of the Boston flower show were being carried on. Of his work in the Arnold Arboretum and its significance in American horticulture, those who read these lines will not need any description. The unique institution which he moulded and directed from its inception will ever live as his greatest monument. But he was not merely an American figure, but the outstanding horticulturist-botanist of the world. Just what may be the sum of his benefits to horticultural America will probably never be fully realized even by those who were closely associated with him. Others who, like myself, were privileged to meet him from time to time found in "the professor" a source of unfailing inspiration and enthusiasm for everything that leaned towards a wider understanding of cultivated plants. His beloved Arboretum has been the means of introducing to America and the world a number of plants of untold merit, notably the Japan Barberry, and no gardener, however humble, should ever look at this perhaps too common plant to-day without thinking of this great patron and benefactor. Professor Sargent, though a man of reasonable wealth, never spared himself the hardest kind of work in furthering the objects of his institution. Day in, day out, seven days a week, for years and years, he could be found at his desk, always glad to meet anyone who approached him in the fellowship of horticulture. He has left an indelible stamp on the memory of our times and I count myself indeed fortunate in having enjoyed a friendly intimacy with this great and noble character. It is only a few years ago that his life-long associate in the cultural management of the gardens, Jackson Dawson, passed away. These two men combined made history, the one profoundly scientific, the other intensely practical.

A MONTH OF FELLOWSHIPS

The month of June into which we have now entered has its occasions for friendly gatherings of garden-minded people. The Iris Society meets in Brooklyn on the 3rd, a date which is not likely to be changed—this, however, cannot be said of the American Peony Society's gathering scheduled for Peoria, Illinois, on the 9th and 10th. The vagaries of weather and season may shift that date a week one way or another. Those who are interested must keep on the lookout. Both these Societies have accomplished perhaps as much constructive work with their respective objects as might reasonably be expected. They lifted the interest of the Peony and Iris out of chaos into ordered understanding. New Peonies come slowly. It takes years to raise the seedlings to characteristic flower, and the Peony Society is rightly quite conservative in giving its approval to novelties. The real progress of this flower is hard to measure by annual strides but if we take the standard rather in decades and look back for ten years, we can better understand what has been done with the Peony. The chief attainment, it seems to me, has been the weeding out of the great mass of varieties of lesser value which from time to time clutter up the lists of varieties and occupy space in the gardens that might just as well be given to better things. I should not like to be understood here as advocating radical reduction of numbers to strict standardization, for novelty and interest in novelties are after all the banners of progress. Every standby of to-day was once a novelty and had to win its way to the front rank.

Among our Iris friends things move much more quickly. It is so easy to raise Irises by seed and get them to flowering age that one Iris enthusiast has already prophesied the time when we shall buy Iris in mixtures of colors without giving any thought to their names. I hope and believe that that is an extravagant prophesy of something that will never be brought about. The Iris men, too, have rated their varieties. It is very significant that the new ones of merit are rapidly receiving adequate recognition.

FASHION IN FLOWER FANCIES

It is curious to note the waves of fancy and fashion that run in plants. Who would have thought twenty years, or even ten years, ago that the Lily would have sprung into its present-day prominence? It almost threatens to become, if not a fashionable, at all events a really popular, flower. I think that the advent of the Regal Lily is really responsible for what is now happening—in the same way as the advent of the Crimson Rambler and Wichuraiana Roses reawakened the Rose thought of the country thirty years ago. To-day the Lily is in the ascendant. Mr. Wilson published a monograph of Asiatic Lilies which set a new standard for that kind of work—a strictly scientific treatise, but containing a great deal more than previous scientific monographs of a genus of plants ever attempted, in that he approached the subject also with the knowledge of a skilled cultivator, so that his *Asiatic Lilies* is a cultural manual as well as a contribution to pure botany. I do not agree with everything he says in his cultural recommendations, for he has a positive abhorrence of any kind of manure or feeding for the Lilies. If that is his experience, of course we must accept it for what it is; but my own experience runs quite in the opposite direction, and moderate manuring and feeding conducted in comparative tests at Garden City for a number of years in the Country Life Press Gardens seem to justify the use of manure not only for Lilies but for Daffodils and Tulips as well. After all, isn't the answer to the question to manure or not to manure dependent on the factor of the soil with which you start? On the too well drained Long Island soil our problem with the Lily and anything else is to provide an adequate supply of food for the plant at any season.

I am anticipating a very early publication of a sumptuous book on Lilies by Mrs. Mortimer J. Fox, who has spared no effort in collecting material all over this country from coast to coast, and I have on my desk as I write a handy volume by my friend W. E. Marshall, *Consider the Lilies*, a book of eighty-six pages, abundantly illustrated in color as well as in black and white, and with cultural descriptions of 101 species and varieties.

LEONARD BARRON

John J. Morrow, Decorator

WHERE SUMMER HOURS SWING BY FLEETLY

The charming pattern of this veranda deserves copying. The shade tree growing up through the floor, the fountain in the background with its animated bronze figure, the decorative elements such as the carved stone urn at the left, the wicker furniture and the patterned rug all deserve commendation. A lovely spot for summer afternoon tea

Beautiful things for outdoor living—
Equipping the loggia and porch for ease and grace

Furnishing the veranda

MARGERY SILL WICKWARE

The veranda, that pleasant transitional loitering place between the house and the garden, is being given much more consideration these days than it has ever received before, and the furnishings, color schemes and general arrangement are being planned with as much care and attention to detail as are given to the more formal rooms of the interior.

Time was—and not so long ago (some of us can remember it clearly)—that the veranda was furnished with a row of clumsy, creaking rocking-chairs painted a dark green, frequently a sticky dark green, and was further embellished with a sagging hammock and one or two ungainly tables. In those days too there was little on the terrace or in the garden itself that would induce one to lounge and linger to watch the sunset and the moonrise. In those days we took our sunsets briefly, standing up. But, happily, the period of the iron dog has ended and we have learned a great deal since then about the art of living comfortably out-of-doors.

Undoubtedly much of this knowledge is due to the far-reaching influence of the Spanish and Italian houses with their comfortable and colorful patios, loggias and courts. The livableness and charm of these have been thoroughly demonstrated and have done much to banish forever the old and long accepted standards of outdoor furnishing. Never before have we had so varied and interesting an assortment of furniture, fabrics, floor coverings, pottery and iron from which to choose. So gay and attractive are these that one longs to be able to live in a land of perpetual summer where they would always be suitably in season.

LAVISH COLOR AND DESIGN

There must be for every one a fascination in furnishing a veranda which is a pleasant and informal place, where the conventions that limit one in other rooms can be lightly disregarded, and where color and design can be used with a lavish hand.

Wicker is always a deservedly popular furniture for verandas. It is light and durable and is made now in many new and graceful shapes of excellent line. It is especially good in some of the new weaves and can either be painted or used in natural color.

Lovely too is the imported French cane furniture. With its Continental gaiety it always looks as though it had just strayed away from the terrace of some French garden. This furniture is delicately woven in the natural cane with a design interwoven in two or more highly enameled colors. Some of these color combinations—such as black, jade and natural; or lacquer red, black and natural; or brilliant French blue, black and white and natural;—are unusually effective. The shapes too are good, although the pieces are somewhat smaller and lighter in scale than our domestic wicker furniture, and it is very difficult to find a large lounging chair made in this material. However, there are several types of large and comfortable chairs to be had in the modern French provincial style of furniture which combines most happily with the cane, as the soft brown tone of the beachwood of which this furniture is made is in pleasing contrast to the colorful cane.

Especially appropriate for use in the veranda of a Spanish or Italian house are these graceful wrought-iron chairs, and tables with tops made of Moorish tile, interesting in design and rich, deep colors. Arden Studios, Inc., Decorators

A pleasantly large veranda with walls of warm gray stucco and floor of soft red tile, has some chairs of French cane woven in bright blue, black, and natural straw color. With these are used two large provincial French armchairs comfortably cushioned in marigold yellow and blue sunfast cotton that is quilted in a simple diamond pattern. An oval gateleg table of the same wood is quite large enough to be used for breakfast or luncheon, and with this are four French peasant chairs with straight backs and rush seats. A high-backed cane settee with cushions of bright blue, pale primrose, orange and deep blue, quilted and appliqued with gay knots of flowers, stands against one wall, and a long cane chaise-longue is drawn out from another corner with a low table of blue painted iron placed conveniently near by. There are other small incidental tables in wrought-iron painted blue, and the wall spaces are interestingly broken by long and graceful wrought-iron brackets, also painted blue, which hold big yellow pots of ivy. Bowls and jars of yellow and orange pottery hold masses of garden

A corner of the veranda of Mr. Gerard H. Dahl, Smithtown, L. I., where a delightful effect is achieved by the use of wicker furniture in orange and dull green with cushions of water-proof glazed chintz in henna. Margery Sill Wickware, decorator

flowers. Delphiniums and marigolds and the gorgeous array of dusky zinnias are most often in evidence. There is a breakfast set from France, its gray pottery background decorated with the figures of French soldiers of many periods with the dates of their victorious battles. Runners and napkins of yellow damask are used with tumblers of deep blue.

Of a totally different character is another long veranda in a California house, whose furnishings give to it a distinctly Oriental flavor. Wide-striped awnings of henna, orange, and tan soften and mellow the strong western sunlight. Long, low, lounging chairs with sliding footrests and those convenient holes in the arms to hold cold drinks, are made of Chinese cane with designs woven effectively in black and in the natural warm tan of the cane. There are also hourglass chairs of criss-cross cane with round backs and square high-backed armchairs. Two of those great black and tan peacock-tail Samoan garden chairs decorate opposite corners of the veranda, and two long low cane couches without backs (for this is a large veranda) are grouped with several small low square

Continued on page 414

A pleasant bit of outdoor living in Mr. Dahl's garden, showing the graceful wrought-iron furniture of the Directoire type. The top of the round tea-table is painted gaily in olden time manner with wreaths of fruits or flowers

New types that withstand rough weather and provide comfort for pleasant out-of-door living

Furniture for terrace and garden

AMY RICHARDS COLTON

AN INTERESTING VARIETY

Living out-of-doors in a well-ordered way, as distinguished from 'camping out', s becoming such an everyday matter with nost of us that furniture for our gardens ınd terraces is nearly as necessary as that or our houses. As a result there has never been such an interesting variety of garden urniture to choose from as at the present ime. Some of it is still traditional, but our

omfort-loving age has softened some of he lines of the more architectural types nd evolved many new ones that can ithstand out-of-door use and provide omfort at the same time.

The first civilized out-of-door living we ave record of was that lived by the Oriental nations in the secluded courts or ardens, around which their houses were uilt, and on their roofs. The ancient gyptians and Greeks had similar gardens ut there seems to have been little furni- ure in any of them, as we understand it. 'eople sat or reclined on cushions laid on he ground, and if the garden were on a oof or in a court there were rugs as well. 'he only attempts at furniture were evere stone and marble benches of an rchitectural kind, and low portable ables or stands for food and drink. The ame rule held good for the Romans, but hey, and all these early nations, achieved odily comfort out-of-doors as well as in y the plentiful use of cushions thrown on he ground.

An early exception to massive marble or one seats and benches was a lightly ade Egyptian chair, examples of which an be seen in the Metropolitan Museum. he frames were of turned wood, to which ere laced flexible seats and backs. They ppear to have been both light and com- ortable and one can recognize their lineal escendants in the folding reclining and camp' chairs with canvas seats of the resent day.

From Roman times to the nineteenth century, garden furniture was chiefly architectural, and in most cases consisted of marble seats and benches built against buildings and walls or around fountains. In Spain the seats and benches were faced with colored tiles, which fashion the Moors had introduced from the East. When chairs or tables were attempted, they were also of stone or marble and were intended more for architectural effect than for use or comfort. Marble tables were sometimes enriched by colored mosaic tops, and in Spain with tiles. The combination of wrought-iron and colored tiles first came from Spain.

After garden furniture of marble and stone came that of wrought-iron and cast-iron. In the Victorian days of the nineteenth century the so-called 'rustic' wooden furniture appeared and that of cast-iron. They were contemporaneous with the revolt against classicism and the appearance of the romantic or naturalistic movement in landscape gardening and grew out of it.

In the formal gardens of France and southern Europe, where architectural traditions have always held good, the principal seats and tables are still of stone or marble and in Spain are faced with colored tiles. Heavy furniture of this sort

France and Italy are familiar with the simple, rather light wrought-iron furniture, painted green, with curious springy seats, found in all open-air eating and amusement places. Similar furniture can be found in England, but the English are a less conservative, more comfort-loving people, in a lounging sort of way, and these characteristics have developed a greater variety of simple and comfortable out-of-door furniture. The classic tradition in gardens has always been less strong with them than with the French, Italians and Spaniards, the cooler, damper climate having doubtless contributed to this difference; but in any case, every-day garden furniture in England for generations has had less to do with architectural effects and more to do with comfort than on the continent.

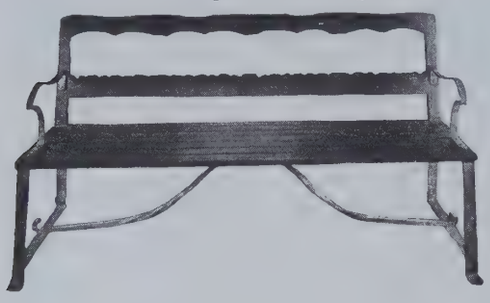
English garden furniture of the nineteenth century went through the cast-iron and rustic periods and, later, through China and East Indian trade, was introduced the light and comfortable cane and wicker furniture, so well adapted to lounging. Long before our time, any

forms an integral part of the garden scheme and every piece is considered in its relation to the whole garden. For practical use, however, it is little more than 'stage scenery', and when the modern descendants of those who planned these formal architectural gardens wish to have tea out-of-doors and be cosy and comfortable, they have to resort to portable iron or wicker furniture.

Those of us who have traveled in simple English garden was furnished with comfortable wicker lounging chairs and light tables which could be quickly arranged in impromptu groups for tea or for watching games.

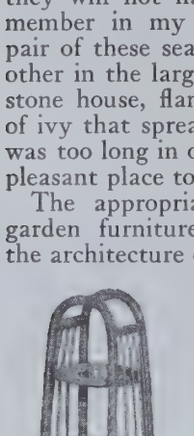
In the United States, the tradition of architectural gardens with marble furniture, has been still less strong than in England, partly due to the simpler traditions of living and partly because of wood having been originally the usual

building material. We, too, went through the cast-iron furniture period and that of rustic wooden furniture. The cast-iron benches and chairs painted green, with their naturalistic patterns of grape and



ivy, were dear to our great grandparents and anathema to our parents, but now they begin to seem quaint, and are coming into their own again, when placed at some pleasant angle in a garden where they will not have to be moved. I remember in my childhood, a delightful pair of these seats, placed opposite each other in the large open portico of an old stone house, flanked by two green tubs of ivy that spread overhead. If the door was too long in opening the visitor had a pleasant place to sit.

The appropriateness of any sort of garden furniture naturally depends on the architecture of the house, the general layout of its garden, and how much the family actually lives out-of-doors. When a house and garden follow the American or English tradition, several kinds of well-designed wooden furniture with slat seats to let the rain through, are suitable. A number of sturdy, yet graceful pieces of wooden furniture, have been designed by the famous English architect Lutyens, and a particularly attractive settee of his design is to be had in this country.



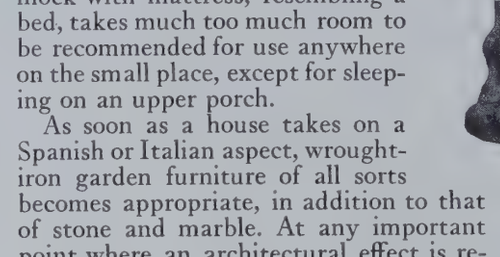
In combination with heavy wooden furniture that one does not expect to move, can be mixed folding chairs with wood or iron frames and colored canvas seats, and any of the varieties of cane and wicker. All of this furniture can be varied in color by interesting combinations of weather-proof painting. It can also be

furnished with pillows and cushions covered in canvas, weather-proof chintz or oilcloth, in colors that harmonize with or set off the painted furniture.

The least architectural type of garden furniture is that made of cedar with the bark left on. It is only suitable for primitive seaside cottages or mountain camps, but in either of these situations, where the camp or cottage is usually surrounded with a natural wood, the crudely informal, but sturdy furniture is entirely appropriate and in character. It can always be enlivened in color by the addition of cushions covered in gaily colored or striped canvas.

There are brightly colored hammocks woven in the West Indies that combine well with rustic furniture, slung under trees or on a veranda; but the flat canvas hammock with mattress, resembling a bed, takes much too much room to be recommended for use anywhere on the small place, except for sleeping on an upper porch.

As soon as a house takes on a Spanish or Italian aspect, wrought-iron garden furniture of all sorts becomes appropriate, in addition to that of stone and marble. At any important point where an architectural effect is required, a chair, bench or even table, should be of stone or marble, but for a living terrace near the house or a loggia, wrought-iron furniture with open wooden or copper seats for the chairs and benches, in com-



bination with that of cane and wicker, gives a pleasant variety and makes for greater comfort. The iron parts can be weatherproofed and painted in reds, greens or blues, and weatherproof cushions added.

The tops of tables, having wrought-iron bases, can have an added interest in color and pattern by the addition of colored tiles, either old or in reproduction. Small stands made in the same way are useful and add another color note. Flower-boxes faced with tiles can be used in the same scheme.

When the architecture of a house is purely Spanish, colored tiles can be used lavishly, not only for the furniture and flower-boxes but for facing the basins of fountains, for the risers of flights of steps, and set into garden walls. The result will give a typical and unmistakably Spanish look to the garden and terrace.

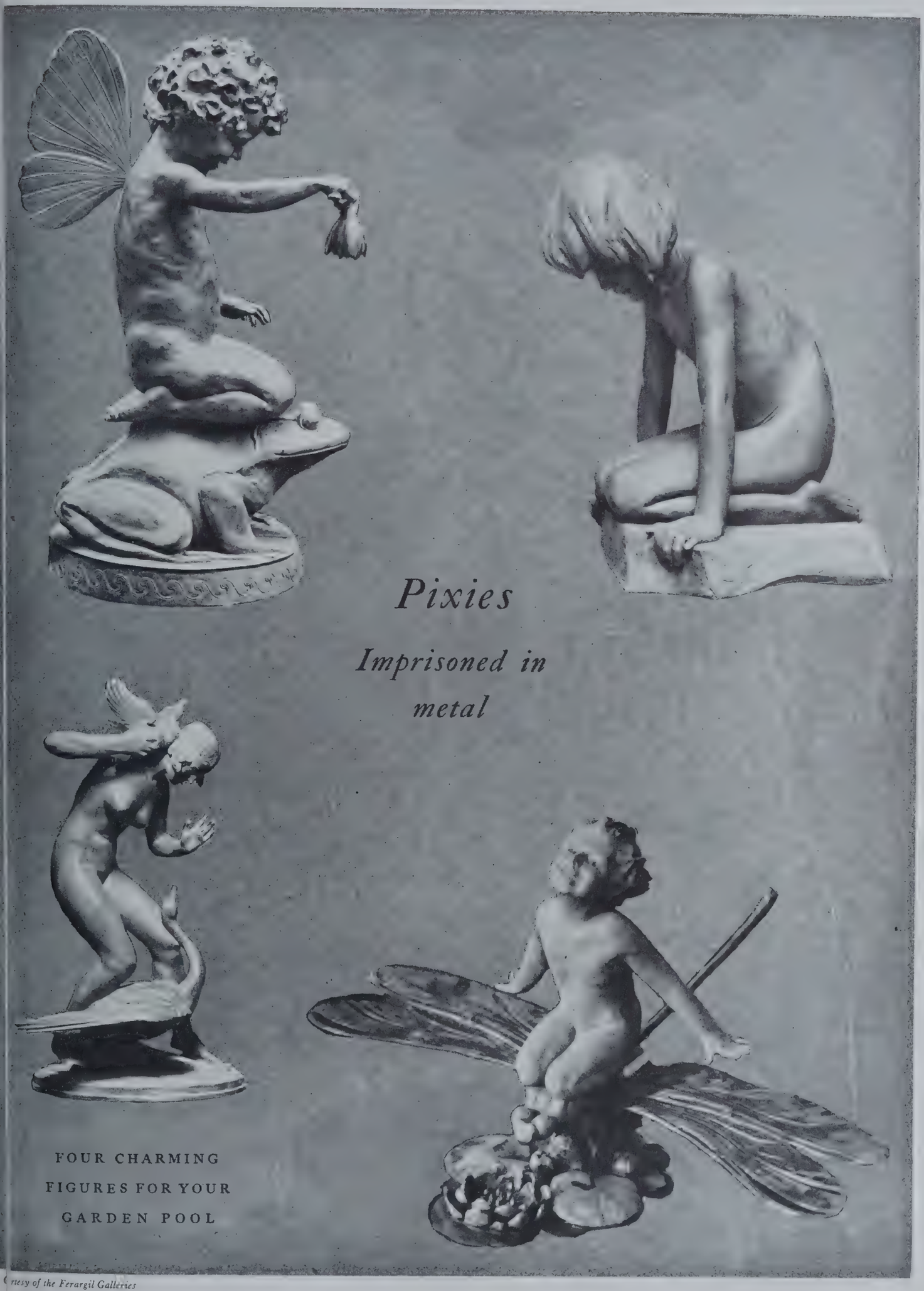
There probably is no country in the world where one can find such a large assortment of garden furniture as in the United States at the present time. Our great varieties of climate give opportunities for many styles of architecture, and at every season there is out-of-door living somewhere within our borders. Consequently, we have adopted most of the traditional styles of garden furniture and added plentifully to them.

As I have already said, American country gardens do not as a rule lend themselves to the use of architectural types of garden furniture, but our back yard city gardens do and also our parks. In the latter, marble and stone benches find their places, and in private city gardens, handwrought iron furniture and the same combined with wood or tiles are especially suitable. Their use will add very much to the liveableness of any well designed city garden, which in its limited and walled spaces corresponds in many ways to a Spanish patio.

A number of artist craftsmen have been especially successful in designing iron and wood furniture, suggested by that originally made in Spain, but more comfortable in line and with more color on the iron parts. For out-of-door dining-tables there are heavy wooden ones of the simple refectory types, of seasoned woods, painted and finished with spar varnish, or for a formal terrace of the Spanish style house, the refectory table can be built with iron stretchers, and painted.

When one recollects what formal, unused and uncomfortable furniture encumbered our gardens through most of the nineteenth century, it is with relief that we turn to the highly decorative,

luxurious and well designed varieties we can now assemble, which add color and charm to that portion of life we actually live in our gardens.

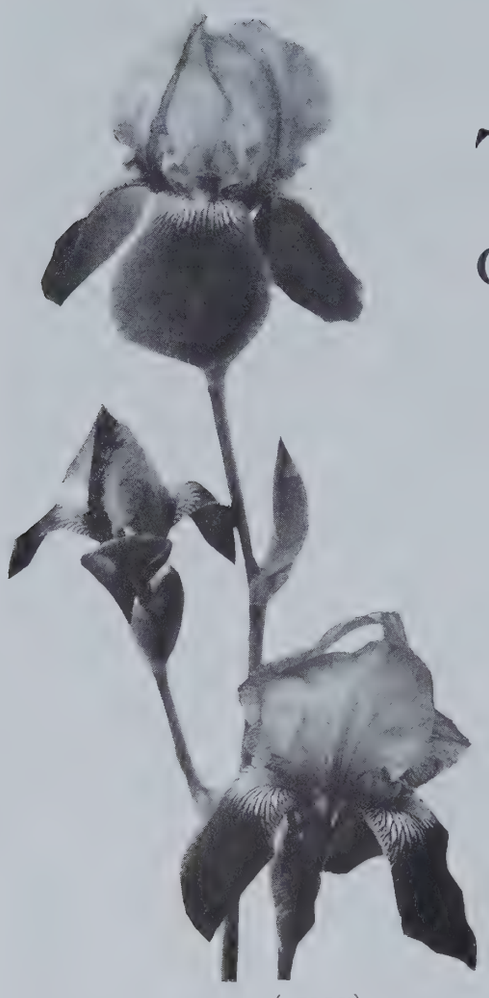


rtesy of the Ferargil Galleries

American progress with the Bearded Iris

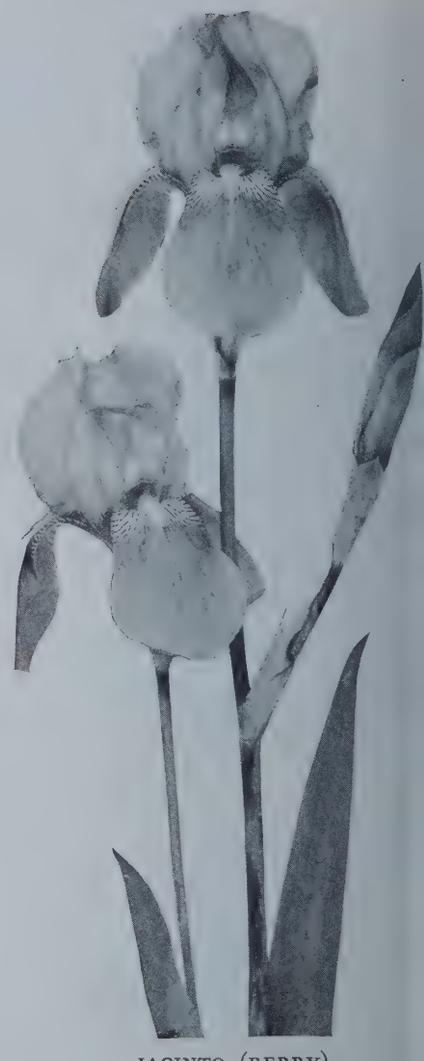
The avalanche of Iris novelties

S. STILLMAN BERRY



MAUNA LOA (BERRY)

ORIZABA (BERRY)



JACINTO (BERRY)

Making the acquaintance of the myriad host of new varieties of a flower such as the Iris when that flower is just attaining its horticultural heyday is a thoroughly bewildering experience. For the neophyte it is like attending a Sunday-school picnic, being introduced to all the scholars at once, and then having to felicitate all the dear fond mammas on the varied merits (not mentioning demerits) of each particular offspring. You find that you have been impressed with altogether the wrong child; the good points which you praise for one prodigy are at once urged upon you as pertaining more especially to another; the one under the tree that you quite failed to notice turns out to be the prize scholar. Tread with discretion or the picnic becomes a Donnybrook Fair. It is getting that way with the Irises.

So many breeders, novices or otherwise, have taken up this flower since the pioneer work of Sir Michael Foster and the exceptional successes of some of his subsequent apostles, Mr. A. J. Bliss, M. Mottet, Miss Grace Sturtevant, and others, blazed the trail, that more than once we hear anxiety expressed lest the ever-increasing avalanche of novelties quite overwhelm us and our rising enthusiasm be smothered at birth or before it has a chance to get fairly under way. Now of course that there is just this chance is perfectly true, for to grow even an important fraction of all the new things being named or introduced bewilders us as much as our picnic. In extreme cases there may result a veritable horticultural orgy, leaving enthusiasm sullied and perceptions dulled.

It is principally on this account no doubt that many introducers, even those of conscientious and meticulous judgment, find themselves at times so berated because they do not reduce the number of their christenings by one third, or one half. The criticism is sometimes wholly just; but surely the fault is not altogether with the hybridists. Those who expect the impossible are at least equally to blame. In the first place taste is and must remain in large degree an individual matter. In the second place, but of still greater significance, is the fact that the ultimate growers will vary in their conditions directly as the climate and physiography of the territory they are scattered across. This entails a serious problem.

A somewhat doubtful plant often surprises by proving more adaptable to these differing conditions than one's proudest favorite, and on this chance the hybridist finally decides to let it from him. If the plant is sufficiently distinct or possesses some particularly sought attribute, such procedure is often the part of wisdom but whether it be, or no, there is no certain way of deciding without the test, and the test is a gamble. Really adequate trial of any given variety by its originator alone is usually quite out of the question. The real danger does not so much lurk in the mistaken judgment of a conscientious hybridizer as in too early praise or the premature puffing of the promoter having stock to sell.

It is not from any undue arrogation of superiority that we chance to proceed at this time to a review of the American portion of the flotilla of novelties. I think there is no doubt but that the palm in Iris breeding still belongs to England, but we know our own varieties a little better, and it must be confessed that on the whole we oftener find them adapted to wide-ranging conditions. I must further confess that of the five Bearded Irises which have been most satisfactory through the past several seasons in my own very large collection, only one is English; one is French, the other three American.

Now there are seven important directions in which fanciers have sought to gain improvement in the Bearded Iris as a garden subject,—color, form, texture, carriage, dimensions, floriferousness, and finally, vigor and hardiness. Alas, advance rarely, if ever, takes place along all these paths simultaneously, but two or three of them may often be pursued at once.

A very good example of this is the beautiful SAN GABRIEL, originated in southern California a few years ago by Mrs. Jennett Dean. Unfortunately this particular Iris has not shown itself any too hardy in most far northern gardens, but in localities where it can be nourished unharmed, by the full development of its

magnificent winter foliage, it is one of the glories of the garden. It is a plant of extraordinary vigor, soon making an imposing clump, and it sends up an abundance of well branched, towering stems, which under proper conditions may attain a height of from five to six feet. The great flaring flowers of a most delicious color (clear light mauve of Ridgway) are borne in fair profusion, not all at once on so many of the dwarfer sorts, but over a length of time which is often amazing. One clump under my observation during the spring of last year was in constant flower for more than ten weeks. Such an iris as this affords us a distinct gain so far as size, height, vigor, foliage, and duration of bloom are concerned, and to some extent color as well, but wide climatic adaptability seems to be lacking.

A good deal the same is true of Miss Sturtevant's wonderful AVALON, which, when it has a fair chance to develop according to its capability, comes near to being the finest of all her productions, and is one of the noblest Irises we have from whatever source. But unfortunately it fails to do anywhere nearly as well in a vast number of gardens, including, I believe, that of its own originator, as it does, say, in far-off California, although in

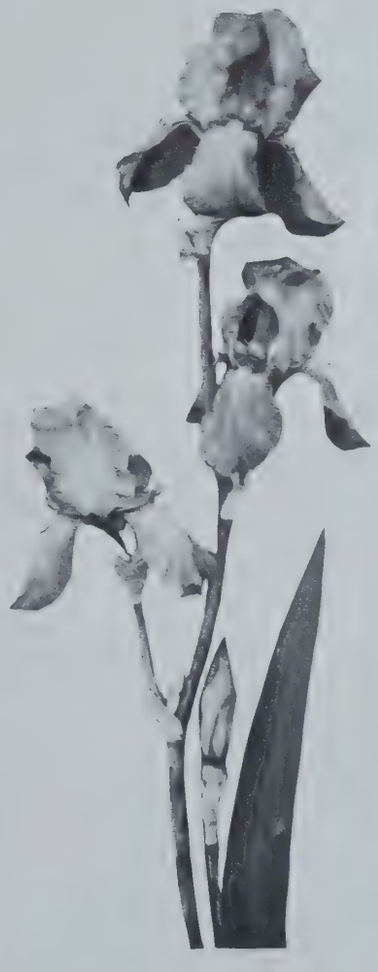
England too this plant has met with a considerable meed of praise. The problem in breeding Irises of this type, where the work has to be based on the tender and thistlish giant wild species of Asia Minor, is to bring in the desired element of hardiness without losing the coveted luxuriance of growth. In climates like California this is in no way a difficult matter and the work of the late William Mohr early afforded impressive testimony of the possibilities, but when plants of these strains are transported to Northern gardens there is frequent, although fortunately not invariable, disappointment in the results. In time a series of these great beauties adaptable to garden culture in most corners of our far-flung land will certainly accumulate. Indeed we already have Mr. Mohr's BALBOA and CONQUISTADOR, the latter at its best one of the most imposing Irises in cultivation, which are at least reasonably successful in the North, and a few others such as ARGENTINA which have earned a better report in colder Eastern gardens than they have in their home clime, but no doubt the finest are yet in store.

For distinct and novel colorings it is not as yet upon the big Californian productions that we must have our main dependance, but upon those more frankly based on a straight pallida-variegata inheritance, with now and then a dose of some germanica like AMAS to counter a

Above MIDWEST (J. SASS)
Left ZUA (CRAWFORD)
Right CONQUISTADOR (MOHR)

little the loss in size which the denial of mesopotamica or cypriana blood entails. So much work has been done with these three species both in America and in Europe that the number of new beauties which is still being steadily evolved from the hackneyed combination is utterly astounding. And the end is not yet. Miss Sturtevant in her Massachusetts garden has probably been our leader in attaining fine color values among her Irises, whether it be in the direction of clearer, brighter, deeper, or richer colors, as in YELLOW MOON, PRIMROSE, GOLD IMPERIAL, and others of her wonderful series of yellow pallida hybrids, by far the finest things of their type we are growing in our gardens to-day; or in new tonal combinations, such as the dainty CAMEO, the warmly blended NANCY ORNE and MME. CHERI, or the splendid ROSE MADDER, than which few flowers are more royally arrayed, or yet again on color effects of distinctly different inherent quality from what we had before, such for instance as the rich warm browns of SHERBERT and the wonderful new DRUID, or the approach to a true pink which the dainty WILD ROSE affords more nearly than any other garden Iris I have ever seen masquerading in this sadly overworked category.

Another breeder who has been more than ordinarily successful in attaining flowers of novel hue is Mr. Jacob Sass of Omaha. His work among the plicatas, a group which has afforded us very little real variety until quite recently, has been notably productive—plicatas with brownish or creamy ground, plicatas lined and dotted with brown or lilac, plicatas sprinkled and sanded with fawn or peach, plicatas heavily bordered . . . we had best continue only to cite a few. The strange AK-SAR-BEN and the airy MIDWEST as the first to be put out are still fairly typical in general character of the series which now includes LONA, JUBILEE, KING KARL, and some others—all dainty things of rather intricate pattern which



therefore are probably best used as cut flowers when their minute detail can be studied and admired at leisure. Another advance in color, though not an Iris of plicata type, is found in the exceedingly delicate pale rose-purple tones of the flower to which Mr. Sass has given the

Continued on page 441

WINDOW TREATMENTS

ROSE

They say that the eyes are the windows of the soul, and though undoubtedly the windows are the eyes of the house, they rarely give a hint of the personality that lies behind them.

It has always seemed strange to me that we took such enormous trouble with every detail of our house, and yet we were content with the same old-fashioned uninspired window shades that we used in the days of mission furniture and golden oak. Some people, braver than the rest, do away with them altogether, and substitute double casement curtains that can be pulled back and forth, but this system has its disadvantages for it is impossible to adjust such curtains to the angle you want, and they flutter outward when the windows are opened.

No, the shade is a necessity for which no successful substitute has yet been found, so we cast about for some way to beautify t. Glazed chintz is the logical choice. It has the needed firmness of texture and also a wonderful translucent quality that gives a delightful glow and richness to the light as it filters through. The first glazed chintz shades were in the colorful flower design that we associate with English country houses, and very charming they were. However, they had the disadvantage of limiting the scheme of decoration, and since no house looks well with several types and colors of window shades winking at one from the street, they were not entirely material for town use. In country houses, however, they are often

Gaily decorated shades (top and lower right) and the duplex curtain (lower left) with one color for the room and another toward the street, bring both color and design to the interior and outer harmony

used with great success, and for nurseries they are very popular.

Personally, I have found the shades of plain glazed chintzes in warm but adaptable tone the most successful and generally use a deep cream or a warm yellow. The yellow, of course, is not the bright saffron tone that would clash with everything, but a bright sunshine tone that warms the light and yet stays in its place as part of the background. The color, however, must be carefully chosen. Having decided on the fabric, there is no end of interest the designer can put into the making.

The most elaborate type of window shades I make are the hand-painted ones illustrated opposite, which offer a delightful chance to the imagination. Like the others, they are of glazed chintz and painted in a design that carries out the motif of the room. Those at the bottom of the page represent the signs of zodiac and are a delightful complement to a little Directoire room whose chief motif is golden stars (see opposite lower righthand picture).

If one's taste is modernistic the design can suggest the idea, and likewise if you have an 18th century soul there are endless new types to choose from. 'Here too,' someone will say, 'does not the hand-painted shade offer the same problem as the flowered chintz from the point of view of the passer-by?' Not necessarily; for one chooses the same color for a background for all the rooms, and decides on a general shape of the motif that will be used, and varies the details to suit the particular interior.

Quiet rooms of simple dignity are the three on this page where color in the window treatment plays an important rôle, the carefully planned shades completing an unusually pleasing ensemble

Photograph by Mattie Edwards Hewitt

WHERE ART SURPASSES ARTIFICE

In gardening, as in all the fine arts, the greater the skill, the less evident the artifice and this garden is beautiful because the guiding hand has been kept out of sight and the effect seems so largely nature's own. The Apple tree sheds a pleasant domesticity and Rhododendrons rim the house with spring bloom and winter cheer. A rather remarkable spaciousness too has been achieved in this 75x100 ft. garden designed by Arnette Hoyt Flanders for Mrs. Benson Flagg, at Brookville, L. I.

Straight paths and wide for service
with occasional curves for less hasty feet

The path in the garden

ANDERSON McCULLY

OF PRIMARY CONSIDERATION

When beautifully placed and proportioned, the very existence of the garden path is forgotten. The primary consideration of a path is its object. The grocer's boy may have art in his soul, but it has not descended to his feet. His steps are a living proof that the shortest distance between two points is a straight line. Compensation may come along its way in well-grown plants or shrubs to take our eye from its straight outline: but keep it straight and not too narrow, make it solid underfoot, dry, a serviceable path in a place of service. If the path is less than four feet wide, it is better to have a strip of grass, or low carpet planting between the walk and the shrubbery or larger plants. Rose arches and pergolas often beautifully enhance a straight path, but care should be taken to set the Roses themselves far enough back so that their thorns will not be a menace.

Brick, concrete, or if the house justifies, sometimes tile are the most serviceable. Concrete may be edged with brick when in keeping with the balance of the design. Choose a hard brick, as soft ones break easily during alternate frost and rain. One thousand brick are usually figured for twenty-five yards of a five-foot path. These are often set simply upon a six inch layer of sifted ashes.

The path to the garage or the kitchen garden may take the pergola form to good advantage, if tnought is given to so construct it that shelter from storm is afforded rather than added menace of drip. The walk to the front door is a more sociable matter, and we can perhaps trust our friends to depart a little from the straight in seeking us. Even here, it is better not to make the curves too real, rather a semblance of them, intriguing the eye while the feet keep the knowledge sub rosa that they are not wasting many steps. A slight bend in the path with the curve filled with flowering shrubs or interesting evergreens produces the effect of a much greater one. This path should be wide enough to permit our friends to arrive side by side, not in Indian file. I like to receive a gay and friendly greeting from interesting blooms along its side. Christmas-roses in the short dark days, and brave Primulas and bright Crocuses giving promise of the spring at hand—just a touch of the garden's best as the months pass. It is by this path that the house goes forth to meet the coming guest and by it speeds the parting—first impression and last memory.

Stepping-stones of unmatched size and outline are appropriate for the walk that leads through a woodland planting

Box lends itself to architectural treatment because it stands close clipping and is evergreen. Used here in conjunction with brick and tile as a margin for walks

The grass path through the arbor of Rambler Roses may be extremely beautiful although it is not always practical.

The center ornament in the old Canadian garden above is a sundial and the greensward gives a feeling of repose

THE REASON WHY

It is impossible to fully enjoy the garden unless we have dry access to the points of interest at all seasons, but paths should have some reason for their existence—a pleasant garden seat, tea table, sundial, bird bath, wall fountain, or an unusually fine vista.

Fitted only to public places; an example of how not to build a walk on the grounds of a private house

The farther we get from the house, the less are we controlled by its design. To the other materials may be added the picturesque stepping stones, gravel, cinder, and in some cases, grass. A path of well-grown turf is truly beautiful, particularly through a June rose garden of trailing and pillar Ramblers; but candor does compel the admission that it is not always dry footing or a rich green.

A compromise with the grass path is the use of stepping-stones. The English lay these regularly, using those sufficiently large to stay in place when once set, also surfacing them so evenly that the lawn mower passes over them without difficulty. The Japanese outline the large stones with many small ones, giving the effect of quaint tiling, though grass tends to cover these edgings. They also use long narrow slabs, filling the intervening spaces with small stones formed into squares and circles. The small stones should be set in a concrete mixture, and the earth packed hard or ashes used before placing the larger ones.

Another method of flagging is to break the stones into various shapes, often of triangular form. This is particularly pleasing in a rock garden, and also in an old-fashioned planting, especially around a sundial. Small spaces between may be planted with dwarf, tufted or spreading plants. The Sedums, dwarf Campanula, Erinus alpinus, Thymus, languinosus and T. serpyllum, Cheddar Pink, and Gypsophila repens are suggestions. Stepping-stones make the ideal path for the rockery. Stepping-stones also have a place in the wild garden, spanning the damp spots and streamlets, and in a very limited garden, might be used for all the pathway.

THE CINDER PATH

In the truly wild and rugged garden of any size, a cinder path is a suggestion, provided cinders are chosen that rather closely approach the general color of the soil. Occasionally we find a wild garden near a gravelly beach, and in this case gravel can be suitably used. Place a hidden seat or so. The natural planting, Ground-ivy, Cotoneaster, or St. Johnswort will make better edging here.

Gravel paths are at home in the rose garden, or the old-fashioned one. They give a quaint touch that is often difficult to obtain with our more finished materials. The soil should be removed for a depth of fifteen inches. Fill the lower six with a layer of broken bricks, clinkers, or stones for drainage. On top of this place a six inch layer of coarse gravel, and surface with three inches of finer. This should be higher in the middle than on the sides, and the gravel should be wet down and rolled as it is placed. A good bind gravel from a pit comparatively free from clay is best in such a case.

A gravel path bordered on one side by tall Oaks and Daffodils, on the other by ground Ivy. The coping is of small stones set in cement

There are several edgings for gravel paths, each best in its own place. In the rose garden, Boxwood is ideal, both for its traditional association with the gravel walk, and for its utilitarian purpose. This formal treatment is sometimes further carried out by two or three rows of brick laid end to end along the sides. Along the border of a pool, rocks form a more natural edging, and these are placed in broken and jutting irregularity with pockets of good earth for suitable gay creeping flowers.

There is an old rule in garden making that two walks should never be seen running parallel to each other for any considerable distance. Sometimes in the very small formal garden this may be considered and a pleasing effect obtained by radiating the paths from the center, making the beds in sectors. This is one reason why the formal garden is so frequently centered by a striking piece as a sundial, pool, or other object.

I do not know that I should speak of ash paths in connection with finished garden design, but then real gardens are rarely finished, and sometimes an ash path fits nicely into a niche of usefulness in an out-of-the-way corner. It also makes a good foundation for more ambitious paving later. Take the soil out to a depth of six inches or so, and fill in with stones and clinkers. Cover with two or three inches of ashes—coke ashes make a harder and drier surface than coal. Sift the finer dust out of these before using, or they will track, and they will need wetting down well.

Broad flat stones make a practical walk and, where the path is to be really used, are better than the irregularly spaced odd stones, to which it is sometimes hard to fit one's steps; with turf between, they furnish a charming garden note

Commonplaceness gives way to the picturesque
—the garage as an integral part of the whole plan

The garage comes into its own

HENRY W. ROWE

Drawings by Frank A. Wallis

As one drives along the roads of the countryside, one sees here and there charming groups of houses and garages inspired in some instances by old farmhouses with their arched sheds, in others by the English half-timber and European motives. One wonders why such pleasant solutions of our garage problems have not more frequently been used. The tying-in of the garage with the house is not difficult—connecting sheds are obviously simple and easy to build, and such touches as hedgerows and garden gates are, when properly done, the most effective of gestures. And yet it has been the common suburban practice to get the garage out of the picture; to treat it as a sort of necessary evil designed to become a neglected back-yard accessory.

Garages might loosely be classified in three groups: attached, semi-attached, and detached. In considering the attached type, getting the garage into the picture does not necessarily mean getting it into the house; an automobile in the house is not pleasant company unless completely subordinated. This, however, is being increasingly done with success in many instances, even to the extent of putting the garage on the main floor. It is hardly necessary to mention the advantages of this attached or built-in type: the most important is not having to go out-of-doors in cold and stormy weather, and the next is the comfort of proper heating and

The sketches above and below show two houses at Greenwich, Conn., where the garage has been considered as an integral part of the whole design and well illustrate the advantages of the attached type. Henry W. Rowe, Architect

At the left is an attractive built-in garage; above is a semi-detached type tied to the house (which is at the right) by a fence—as is the garage below

the economy of using the same equipment which supplies the house.

Where property is limited in area, the attached type is obviously the most desirable and in many cases actually imperative. The solution in some cases is to include it in the basement. This arrangement is the acme of economy and convenience but, of course, the topography must be such that the roadway is at this level. Here, also, the lines of the roof become a problem and should be carefully studied in order to offset the height of the elevation—a softening down process of eaves and ridges usually accomplishes the purpose. Unity of design in the connected or incorporated garage is, of course, imperative and the motive must receive fully as much attention as the main building.

The second floor of the attached garage may be used for sleeping quarters. Servants' rooms can be placed here and by a peculiar coincidence, the ratio of maids to cars is rather a constant one, that is, a two-car garage usually has sufficient area above to house two servants. In thickly populated localities, this space saving is a necessity to be reckoned with.

The picturesque possibilities of the semi-detached type offer the greatest variety of style and lead, as a rule, to outlines pleasing in the extreme. There is something that attracts the fancy in the low roof line of the one-story building tied to the end of the house by some interesting architectural device and pleasantly planted. It is necessary, of course, to have a slightly larger plot in order to use this form of motor house but it is surprising to find what can be accomplished even in a limited area. It is well to place the garage floor level a few steps down from the floor of the dwelling so that the heavy gasoline fumes will not be an annoyance.

A garage must be part of the picture and yet an unobtrusive part. Yawning garage doors should be subdued as much as possible; it is frequently a stroke of

Above and right are two detached garages, one in New England and one in California, below is a one-car garage successfully built into a little cottage

real anguish to find them directly in the foreground. To avoid this, it is often advisable to place the doors on an elevation out of vision and show the windowed sides as the feature. This suggests a cottage treatment and allows one to place the garage even in an important position without disastrous effects. Where, however, as sometimes happens, one is confronted by the necessity of having the garage doors prominently displayed, it is possible to soften them by using an old-fashioned woodshed treatment flanked by farmyard embellishments, thus stringing out the mass to the fullest extent. After giving it this position, it should—in the way of landscaping as well as architecturally—be treated with every bit as much attention as the rest of the house.

The completely detached type, properly designed and planted, is—for many places where there is elbow-room, so to speak, in the way of land—still considered the most pleasing and most to be desired of all. Taking its right position, treated as a cozy separate unit and with respect as an important member in the group, it stands out in a singular and distinct manner as an important motive. Where the problem will allow of it, there are several reasons why the separate garage is greatly to be desired, such as having the noise and the fumes kept away from the house.

Where the building budget is strictly limited, economies automatically gather the garage under the same roof as the house—the items of heat, accessibility, minimum amount of road construction, all go on the saving side of the ledger when it comes to operating the household.

The commonplace garage is fortunately gradually being supplanted by a unit of grace and charm, one that takes its place properly in the supporting entourage; and it is only fitting that this last act in domestic accessory architecture should be played in a consistently romantic manner, and that the garage should receive its due in the general plan.

Sow now and keep cool all summer is the secret of raising this old-time cool greenhouse favorite

Return of the Cineraria

JOHN A. WHITE

A few years ago the Cineraria was one of the most popular winter blooming plants, but since Roses, Carnations, and other winter bloomers have taken its place its cultivation has been sadly neglected. But within the past three years it has begun to reoccupy its place among choice winter blooming plants and magnificent specimens are frequently seen at the spring exhibitions.

The Cineraria is generally considered to be a difficult plant to grow, but such is not the case, for its requirements, if properly understood, are easily attended to. The mistakes generally consist in growing the plants in too warm a temperature instead of a cool one, and in over potting the plants while small.

Seeds may be sown at almost any season of the year, but for the amateur cultivator the best time is from the middle of April until the middle of June. Indeed, it is best to make two sowings, one about the first of May and the other about the tenth of June, but if only one sowing can be mad it is best done about the middle of May, a the seed vegetates much better befor hot days set in. Sow in well drained pots with a light, rich soil; sow very thinl and cover lightly. The plants should b kept close and moist until growth com mences, and when the weather is warn enough to permit them to be removed t a coldframe it should be done.

When the plants are large enough t touch one another, they should be care fully taken up and potted into three-inc pots. When first potted water thoroughl and replace in the coldframe as close to gether as possible, but never crowd them

Keep the young plants growing in healthy condition, and as the pots becom moderately filled with roots they shoul be shifted into pots about two sizes larger and treated precisely as advised for th first potting.

Continue this treatment throughout th summer and until the approach of col weather, when the plants are brought in side. If specimens are wanted the repot ting should be continued until the plant are in pots from eight to ten inches i diameter.

When brought inside, the plants shoul be placed by themselves in the cooles part of the greenhouse, but keep them fa enough apart to prevent the leaves in on pot from touching those in the next, an as soon as the flower stalks make thei appearance give the plants liquid manur water at least twice a week.

One of the best known spring flowers for the greenhouse in the East; and in California it is one of the favorites for the outdoor garden for planting under the shade of trees. The photograph above was made in a California greenhouse

CARE FOR THE COLDFRAME

The coldframe in which the plants ar to be grown during the summer seaso should be placed on a bed of coal-ashes i a particularly shaded spot. The sas should also be given a light coat of white wash, in order to keep the sun's rays fro the plants, for, although the Cinerari likes to be grown in a light situation it soon suffers if it is exposed to the su during the summer months, especially it should become a little dry at the root In this frame, and on the bed of ashes, th plants should be placed as closely togethe as possible, without the leaves of one plan being permitted to touch those of anothe from the time they are taken from th seed-pans until their period of bloomin is past.

In potting, porous or soft-baked pot should always be used, and see to it tha they are well drained, as this is very im portant. In draining place a large piece o broken pot over the hole, then sever smaller, and gradually fill up with small

Continued on page 44

How the discovery of the Maid-of-the-Mist has brought changes in this summer flower

Gladiolus in the garden picture

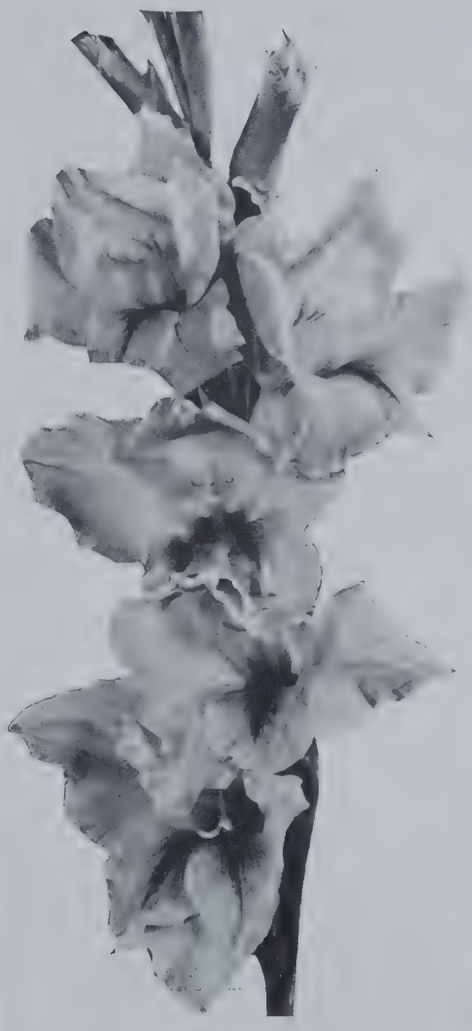
GRACE MACKENZIE CLARK

Ten years ago, or even less, if a gardener had been told that the Gladiolus could be planted for a beautiful effect in landscape gardening, he would have exclaimed with horror at the very suggestion. Since the Gladiolus has been improved, and the hybridizers have striven to breed the most beautiful Gladiolus for every use, there has been developed a type which has all the requirements of a landscape flower.

The old types of Gladiolus were absolutely of no value whatsoever for planting for artistic garden effect. If so used, you would have in a few weeks seen a lot of dead and withered blooms, falling over and touching the ground. A few, to be sure, might be in full bloom but the color effect and mass effect would be like a last year garden in the fall of the year.

This was because the blooms of years ago were too heavy to stand erect, unless planted very close indeed, and the blooming period was short. Then too, some colors faded quickly in the sun. The Gladiolus of our mothers' and grandmothers' times were planted only that they might be cut and placed in vases to be admired as a cut flower.

The large types of Gladiolus is extremely beautiful at the present day and they are used by florists for decorations of all sorts or grown for cut flowers in the private gardens. They are exquisite and many new ones are coming into the market each year and being sold at big prices.



Los Angeles, pink, is particularly useful from a landscape point of view as it branches freely and lasts well

However, horticulturists are ever on the watch for new and beautiful plants and flowers that may stay in the garden a long time. Certain bulbs and perennials are now taking the place in landscape gardening of the set beds of Pansies, Geraniums and such flowering plants as were once so much in fashion.

We try now to make our gardens like beautiful paintings, containing much color and lovely vistas. It is for this reason that I wish to tell about the newer varieties of Gladiolus that are used for color schemes in present-day gardens.

The Primulinus and the Primulinus grandiflorus types are used for this purpose because they stand erect. A few large flowered types, such as Scarlet Princeps, can be used for landscape planting and there may be others that I do not happen to know that would do well in this class.

Planters will not make a mistake if they stick to the Primulinus varieties for garden effect. This is a type now quite numerous, bred from the species G. primulinus discovered about 1887 in the Usagara Mountains, Africa, and sent to England where it bloomed at Kew in 1890. Other plants of this variety were found a few years later at Rain Forest, at Victorian Falls, where they grow in the mist that continually surrounds these great falls. Hence the appropriate name of Maid-of-the-Mist. Now this species crossed with the more conventional older types is responsible for the new garden forms known as the Primulinus hybrids which are very distinctive and have great charm and beauty of form and color.

The chief characteristics are smallness and delicacy of bloom and a hooded effect in the shape of the upper petals. It comes in many colors: whites, pinks, reds, orange and different tints of these various colors.

They are specially adapted for landscape planting. They may be planted in

Gladiolus primulinus, pale canary yellow, is the wild African species which is the basis of many 'garden' types of flower

Primadonna, a garden hybrid with much of the appearance of the species Primulinus and recommended for garden use

masses; in mixed borders, and in large clumps among Irises and Phlox, and other perennials.

But when Gladiolus is planted for landscape effect there are several requirements to be observed. First, it must stand erect at all times. One cannot go through a mass of Gladiolus and tie each one to a stake. So we must have those with small flowers because the Gladiolus with large flowers are too heavy and will fall on the ground when in bloom. Alma Gluck is very fine, indeed, for landscape planting. It is a brilliant peach red with yellow throat markings.

The primulinus species surely is lovely when planted in masses but it is not sold by many growers and not easy to get. However, the hybrid Primadonna looks very much like its ancestor, but has many more petals on a stem and is about the same shade of yellow. Think of a mass of one hundred or more planted next to Alma Gluck and at a distance looking like a spash of yellow next to the orange! It is like a beautiful painting. Tulips are beautiful but these are just as lovely and after the Tulips and Irises are faded away, here come these yellow butterflies on stems, brightening up the gardens!

We must think of the endurance of the colors. They must not fade and here is something to know when buying Gladiolus bulbs. Almost any grower can advise you on that. Sunnymede is a beautiful orange that keeps its color through sun and rain and I have it planted in great clumps each year throughout the Japanese Iris bed. The leaves of the Gladiolus and the leaves of Irises are much alike and when the blossoming season of the Iris is over the Gladiolus will take their place and look well among the leaves of these earlier plants.

You must know the length of blooming period of Gladiolus you plant in your gardens. For landscape work you must not have those that have many blooms open at once. If you do, the length of the season of your color scheme would be short.

There are many Gladiolus of the Primulinus type now on the market and it only remains for the gardener to decide what colors and shades he wishes.

Alice Tiplady is beautiful and liked by many growers. It is of an orange saffron color; a strong grower and stands up well, with good foliage. The last is an important factor in a landscape Gladiolus.

Priscilla Alden is orange with a light yellow blotch on each flower. John Alden is one-fourth primulinus hybrid and is an early one. It is light yellow with a scarlet blotch.

Ethelyn is a fine orange yellow and if given room, it will branch and have several blossoms to one bulb. This makes it very good for mass planting.

Butterboy has large buttercup yellow flowers and is very showy. This and Primadonna are good yellows.

There are not good blues as yet for landscape planting, to my knowledge; and very few reds. Scarlet Gem is a good scarlet, and stands very erect.

There are good pinks among the Primulinus types which ought to look very beautiful planted for color schemes in gardens.

Rose Mist has long spikes of rose colored flowers. It is a very distinct variety. Among the pinks I think perhaps Los Angeles is the finest for this kind of planting, an exquisite pink, and the buds are very beautiful. Sometimes there are nine branches from one plant. It is particularly fine for landscape gardening because of so many blooms which last a long time.

The following is a list of Primulinus that I should consider good for this color painting in the garden, although I have not experimented with them and will have to take the word of other growers: Albion and Shell Pink; Florescence and Kikomo; Dorothy Wheeler and Maiden's Blush.

Mrs. Austin's Golden Swallow is free from throat markings and is of beautiful form. It does not grow very tall and should for that reason be massed in the front of the garden. No. 3 or no. 4-sized bulbs will give good-sized blooms for effective landscape gardening.

Partial scene in the Gladiolus garden of Mr. and Mrs. Clark in Massachusetts, showing massed planting. The insert is the variety John Alden, light yellow with scarlet blotch, one fourth Primulinus

Rose Mist, whose name interprets the flower, has long spikes of pleasing tone, opening over a long period

Climate vagaries
and plant behavior at Breeze Hill

Knee deep in June

J. HORACE MCFARLAND

THAT JUNE FEELING!

Just about 'knee-deep in June' I find myself exceedingly humble at the way in which my garden prognostications have failed to come true, exceedingly grateful that they did not come true, and no less exceedingly in wonder as to what set of factors produces certain results in the cycle of plant life.

At Breeze Hill the 1925-26 winter seemed steady and favorable to the carrying over of plant life, with only that reasonable chilling of the ground which seems to be a necessity for many of our lovely north temperate zone plants. But March roared its way into the situation in a viciously destructive fashion. Old and seemingly seasoned plants of Abelia chinensis, for example, which at the beginning of the month of winds had barely lost their foliage of last summer, were chilled and frozen, some of them to the ground. Evergreens so ruggedly hardy as Taxus cuspidata were bitten about the edges, and other evergreens were eliminated from the scheme of things.

Then came, in connection with the previously considerable snowfall, what seemed to be abundant rains, though when growth really began we had no rain for weeks, and all during May it was necessary to use the sprinklers because we were nearly three inches short of rain for that month here at Breeze Hill. Much retarded growth crept along, seemingly, and the cool nights and cool days brought the suspicion that the near-scientists who had predicted that we were not to have any spring in 1926, but to jump immediately from winter to summer, had had advance information.

Anticipations were doleful. True, the Tulips waked up to splendor, but it is usually assumed that they cannot very well help it. Arabis and the other early spring carpeting plants were good, and I did not find that many of the Roses on which my future mind focuses much of the year had been injured. Yet I felt continually that we could not expect a recurrence of the rose splendor which was ours in 1924, when a succession of cloudy days and cool nights accompanied by low temperatures seemed to give us some approximation of the climate of the Pacific Northwest and of England, and to justify the suspicion that the rose prosperity of these favored regions was not due so much to any peculiar experience or skill as to climatic conditions.

Yet I found myself lost in surprise at what had really happened. We were just witnessing the end of the procession of Iris and Peonies, and they had been good, at least as good as the average. The Columbines were never so fine, and the Roses so far make me wonder why I was so satisfied two years ago. The flowers larger and there are more of them! The colors richer and brighter! The texture of the blooms sends me rather humbly to the descriptions in the English catalogues and contributes to a desirable humility in respect of judgment as to what descriptions really describe.

As I think these words I consider the Climbing Rose Ghislaine de Feligonde, coming from France, as pervaded with tones of yellow and salmon, but here in the years of its life having shown us only yellow buds, promptly fading into pure white. Now I see that the French description is right. The good old thornless Bourbon Climber Zephirine Drouhin, neglected for a half-century, has most definitely proven, side by side, its superiority to Climbing American Beauty, not only in the persistence with which it holds its petals until they fade agreeably pink and drop cleanly from the stems, but in purity and richness of color, so that looked at just across ten feet from one hedge to another no one doubts which is the better and no one particularly wants to have Climbing American Beauty after its first burst of lovely bloom, because of the washed out blue-brown of its flabby

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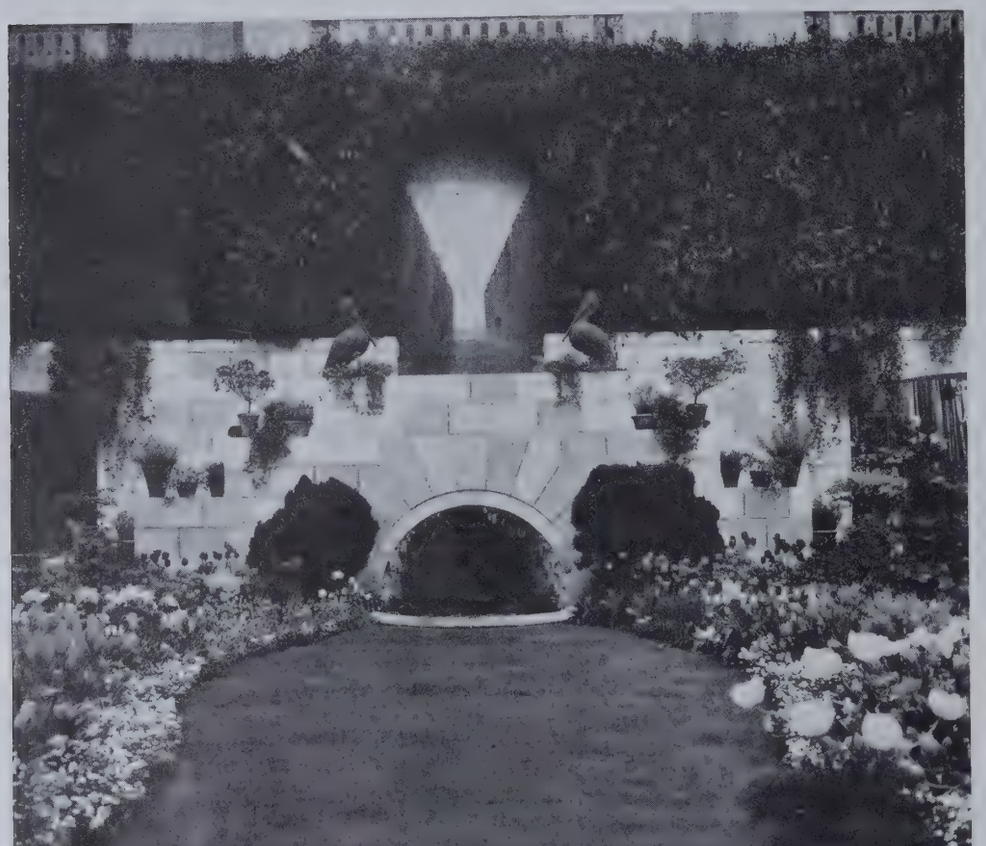
RIGHT *For a pink Lilac that really is pink plant the comparatively new tree Lilac syringa pubescens. The unfolding buds are rich carmine; the flower heads looser and more graceful than the old-fashioned hybrid kinds*

BELOW *Abelia chinensis, an evergreen also with attractive white flowers is one of the all too rare gems in northern gardens because it sometimes succumbs to winter cold*

GARDENS WHICH DREW NOTICE



The New York Flower Show of 1927 (March 21-26) broke records in three ways. First of all, in the vastly improved interior arrangement of the flower space due to the skilful handling of Mr. William Delano, the architect, who made a setting that gave the illusion of a series of enclosed gardens, each one a seeming unit in itself although composed of several different individual exhibits. A suitable background for the exhibit was produced by building up to the height of many feet a screen of dark green on which was draped southern Smilax in enormous quantities. Not the least alluring bit of this arrangement was that from no one point could you get an entire view of the whole show. It was a series of chambers, or rooms, or gardens, whatever you will, each one with its own characteristic note.

Secondly, and most encouragingly, was the transcendent cultural quality. It were idle to particularize in such a case. Everything struck a high standard heretofore unattained. This was particularly noticeable, however, in the cut flower specimens quite apart from the made-up garden features which in themselves were as pleasing as ever. The most notable exhibitors who deserve this cultural credit were Mrs. F. A. Constable, Mrs. Daniel Guggenheim, Mr. Percy Chubb, Mr. John W. Masury, Col. W. B. Thompson, Mr. J. P. Morgan, Mrs. Charles Mallory, Mrs. John T. Pratt, Mrs. E. E. Smathers, Mrs. Homer Gage, Mrs. Henry B. Plant, and Mrs. Marshall Field; some of these exhibits coming from neighboring states so that the interests of the exhibition were carried far afield.

The third triumph to be credited to this year's show was the unbounded support of the public which flocked in thousands to a greater volume than ever before.

One's admiration of the fine growth of Snapdragons, and the Stocks, and such like flowers that we use under greenhouse culture for cut flowers almost reached the heights of amazement. And in this respect alone the 1927 New York show has set a new standard of attainment. The new principle of arrangement and the new height of cultural skill exhibited thus reached the highest standards that we have yet seen in these shows.

Of the novelties that should be recorded the new Parrot Tulip Fantasy (from

ABOVE *Spring bulb garden that terminated the main axis of the exhibition hall staged by John Scheepers, Inc. The background of southern Smilax general throughout the show is here clearly seen. A new white Darwin Tulip, Miss Helen Eakin, in the right foreground, is shown in detail in the circles*

BELOW *Garden wall treatment of the Fairfield, Conn., Garden Club which won first honors*

Stumpp & Walter), a sport of Clara Butt, is interesting as a Parrot sport from a Darwin. It is practically the same color as the parent stock.

The Cactus Garden (W. A. Manda) suggested a piece of quite another section of the country and has an original note. The same exhibitor also had a very pretty decorative vine in Vitis rhomboidia.

The best display of Tulips was by Mr. Percy Chubb, which, being arranged in a group, challenged comparison with the best that may ever be seen outdoors in the full height of the Tulip season. It is our understanding that these were produced by being grown individually, each bulb in a single pot. Another new Tulip was the white Darwin, Miss Helen Eakin, with anthers in black, a new Dutch variety staged by John Scheepers who also added to his general exhibit two surprises — Daffodils from England while from California came Erythroniums and Dodecatheons. The former, of course, arriving by water and the latter by air. In particular a yellow incomparabilis variety with a really vivid red cup outshone all its fellows in our acquaintance.

The South African Daisy (Gerbera), of Van Bourgondien, was a revelation of what range of variation is available in this brilliant, gay, yet airy plant. Of course, it is for greenhouse cultivation.

The giant Daffodil Robert Sydenham (Peter Henderson & Co.) was equally a focal point of interest for those who turn their fancies to this gaysome flower of spring.

The exhibits of the Garden Club of America followed the now customary line of showing the uses of plants and flowers in arrangements of plantings and in decorations and it has accomplished its end perfectly well.

The Federated Clubs of New York had their own particular classes. The most noticeable being the rock gardens which were cunningly contrived fragments of composition and actual planting, thoroughly realistic but, unfortunately, not lending themselves easily to photographic rendering.

A novel exhibit under the auspices of the Garden Club of America was a natural woodland scene with a small pool and sub-aquatics planted around it reproducing an actual bit of nature's planting. And by contrast in one corner was the characteristic defilement of the holiday tripper, leaving the ashes of a fire, empty cans, broken dishes, etc. On the label was

ABOVE *The display of bulbs by Mr. Percy Chubb, of Glen Cove, L. I., which won for him the Holland Challenge Cup*

BELOW *Garden wall exhibit of the Orange, N. J., Garden Club, charming in its simplicity and treatment of mass*

The Garden Club of America exhibits of front yard (above) and back yard gardens (at right) which won the respective firsts. The front yard garden, staged by Miss Fanny Hoyt of the New Canaan, Conn., Garden Club also received the Garden & Home Builder silver medal. Back yard was staged by Mrs. R. R. Woodell, Summit, N. J., Garden Club. Both of these suggestions combined practicability, simplicity of design, and harmony of detail in a very pleasing manner

The desert garden of W. A. Manda (below left) suggested California to many visitors. Here Cactus and other succulents were used in a naturalistic setting of rock and sand

With the exhibit pictured below at the right Mrs. Homer Gage, of Shrewsbury, Mass., captured first honors in the rock garden display

"God made the fields, God made the flowers, God made the moss grown stump; a picnic party came along, and now we have a dump."

The Chicago Flower Show, held at the Hotel Sherman the week of March 7-12, a revival after fifteen years, attracted 75,000 people and proved both an artistic and popular success. It will now be an annual fixture. Rock gardening as shown in the exhibit of Mrs. Carl Miner of Glencoe attracted wide attention. Rivalling it in interest was the metamorphosis of a back yard shown by Mrs. Frederick Fisher, president of the Glencoe Garden Club. This exhibit led to the inauguration of a garden contest open to Chicago and suburbs within a radius of 40 miles by a local paper which offers $5,000 in prizes as a garden stimulus. The model gardens were the popular feature, and were surrounded by crowds all during the show.

Up-to-date tools for the housewife's workshop—labor and time saving contributions of to-day

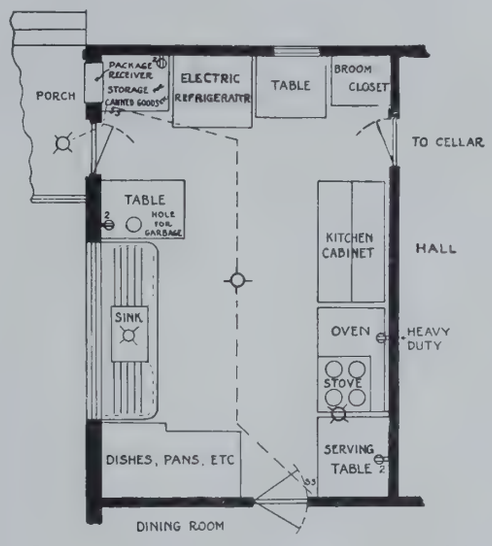
Equipping the modern kitchen

FLORENCE R. CLAUSS

Since it is estimated that only about six per cent. of the country's 27,300,000 homes have servants to take over the routine of housekeeping, the average housekeeper to-day is faced with the problem of not only managing the home but of running it as well. This she found, was not a full-time but an overtime job. Either the family or the house, it seemed, had to be alternately or continuously sacrificed. But being a resourceful person, with some business experience, the modern housewife has developed a working schedule to give her time for the duties of homemaking as well as housekeeping. With a sane view of relative values and adequate equipment with which to work, a new era in home management has been developed. To such an extent has it advanced, that many women have even found time for a career, business or professional, in addition to household duties.

Most of the housekeeper's time is spent in the kitchen—in the home laboratory—and naturally, it is here that up-to-date tools with which she may work are required. It is just as important to the success of homemaking to have modern household labor-saving and convenience equipment as it is for the industrial laboratory to be adequately outfitted in order to serve its manufacturer. For centuries, however, women have worked with whatever equipment their means could provide, hard work filling in the deficiencies in equipment.

The greatest contribution toward the elimination of drudgery in the home has been made by electricity and the modern kitchen must necessarily contain a great many electrical appliances. The most widely used labor-savers in the home,—the washing machine and the vaccum cleaner—do not exactly come under the head of kitchen equipment, although the cleaner is occasionally used in kitchen cleaning and in many homes the women prefer to have the washer installed in the kitchen rather than in the basement laundry. Both washers and ironers are now equipped with flat table tops, providing extra working surfaces, and make ideal kitchen furnishings.



Prize-winning plan in a recent model kitchen contest. The various units are grouped for convenience, and special attention is paid to electrical outlets

Two signal conveniences in the kitchen are the electric refrigerator and the food-mixer. The latter device performs about a dozen operations in connection with food preparation and must be included to make a kitchen complete. It mixes dough and batter, mayonnaise, whips cream and egg whites, grinds coffee, chops meat, slices vegetables and even freezes ice-cream. All these operations are performed by the use of special attachments, one or all of which may be purchased with the machine. There is also a small mixer which sells for about $7.50 and another small one which costs still less, for mixing and whipping—two strenuous operations. Since the popularity of malted milk drinks and chocolate milk preparations, the drink mixer, similar to the type used in the soda fountain, is being included to-day as a kitchen convenience.

Through magazines and newspapers, women are being told about electrical refrigeration, which has come to take its place as essential household equipment. It is not necessary to repeat the advantages of preserving foods electrically and to point out, for example, that milk (if desired) may be kept sweet two weeks in an electrical refrigerator. And the extra work of food preparation in anticipation of dinner guests is lessened by half when desserts and salads can be prepared in the early morning or even the day before and kept fresh in the food compartment while a dry atmosphere of 45 degrees keeps them ready to serve at a moment's notice.

In addition to the electric refrigerator there have appeared two gas-operated refrigerators that I know of, which perform the same services as the electric refrigerator and which are used with ordinary household gas. Since the advent of mechanical refrigeration, cabinets have improved in construction and design. It has been pointed out by refrigeration experts that far too many of the refrigerator cabinets in the homes and on the market to-day are poorly insulated and in many cases contain practically no insulation at all. As insulation is the most important feature of the box, it is therefore a point that must be borne in mind when purchasing a refrigerator. If a refrigerator is not satisfactory as a natural ice cabinet it certainly will be no more efficient as a mechanical unit. If the insulation is defective, it is an unsatisfactory refrigerator regardless of the type of heat absorber

In the corner of this modern, well equipped kitchen are shown the electric food-mixer described at right, gas stove, built-in cabinets for foods and utensils, and enameled work table which may be moved about

used. For use with mechanical refrigerating units, a cabinet must be built substantially and well and, of course, must be properly insulated to retain its dry cold air. Special cabinets of attractive design to harmonize with kitchen furnishings are now made by the majority of refrigeration manufacturers. For instance, one porcelain enamel cabinet recently seen had the usual white finish trimmed with jet black. It also had an inside light that illuminated the interior of the cabinet, a signal light on the outside of the cabinet indicating whether or not the light has been left burning when no longer needed. Mechanical refrigerating units (cabinets included) can be had for as low as $155 and as high as one cares to pay.

In ranges and small cooking equipment a wide variety is offered the discerning housewife. In electric and gas ranges there are models with automatic temperature control, the electric ranges having both time and temperature control. With the full-automatic ranges and cookers, no further attention is required in cooking foods than to place them in the oven and set the time and temperature controls. A roast, for instance, may be placed in the range oven or cooker at noon, together with vegetables for the evening meal, the controls set, and one may leave for an afternoon of bridge or theater. At 4:30, if the time is so indicated, the current will be turned on and then off at some equally predetermined time, so that when one returns from the afternoon's entertainment, the food is ready for the table. Thus are modern methods combatting the so-called 'away from the home' attitude of the modern woman. Women are just as interested in household equipment as they ever were and the new devices and furnishings that are available make the home doubly attractive to them!

In this practical electric dishwasher when the current is turned on, hot water is sprayed from a revolving pump, reaching all parts of the dishes and cleansing them

In the newer models of gas ranges, many improvements are incorporated: they have temperature indicator and control; improved oven and broiler compartments and durable and harmonizing finishes. One gas range recently seen has for its features a gas-saving construction in the form of a cast iron 6-hole top heated by two burners, which, turned on from 6 to 12 minutes, are intended to heat the entire top of the stove for all cooking operations and at the same time heat the 30-gal. tank connected to the range. After the 12-minute heating period, one burner is turned off and the remaining burner is supposed to produce enough heat to keep the stove top at the proper temperature for cooking foods. This stove, it is claimed, operates on less than one-half the usual gas consumption.

Oil ranges, also, are made in several different types from the small camp stove to the large household range. One new kerosene oil stove has built-in oven which can be used for regular open-grate cooking by opening the door and removing the heat deflector. Another new oil stove has electric ignition.

Variations of gas and electric stoves may be had, such as combination gas and electric, electric and coal, and gas and coal. For use with the non-automatic electric range and with small hot plates or stoves, with surface burners of automatic electric ranges and with gas and oil and coal ranges there is a little timer that is designed to provide an automatic feature for all cooking equipment. The clock does not control the gas or electricity, but gives an alarm at the predetermined time. It is somewhat similar in operation to the ordinary alarm clock except that there are two hands on the alarm dial instead of the one and this dial is set exactly like the dial of clock proper, thus eliminating any possibility of guesswork. In the small drawer at the bottom of the clock a thermometer for temperature gaging is concealed, and at the top of the clock, wound on a spool arrangement similar to the well-known camera,

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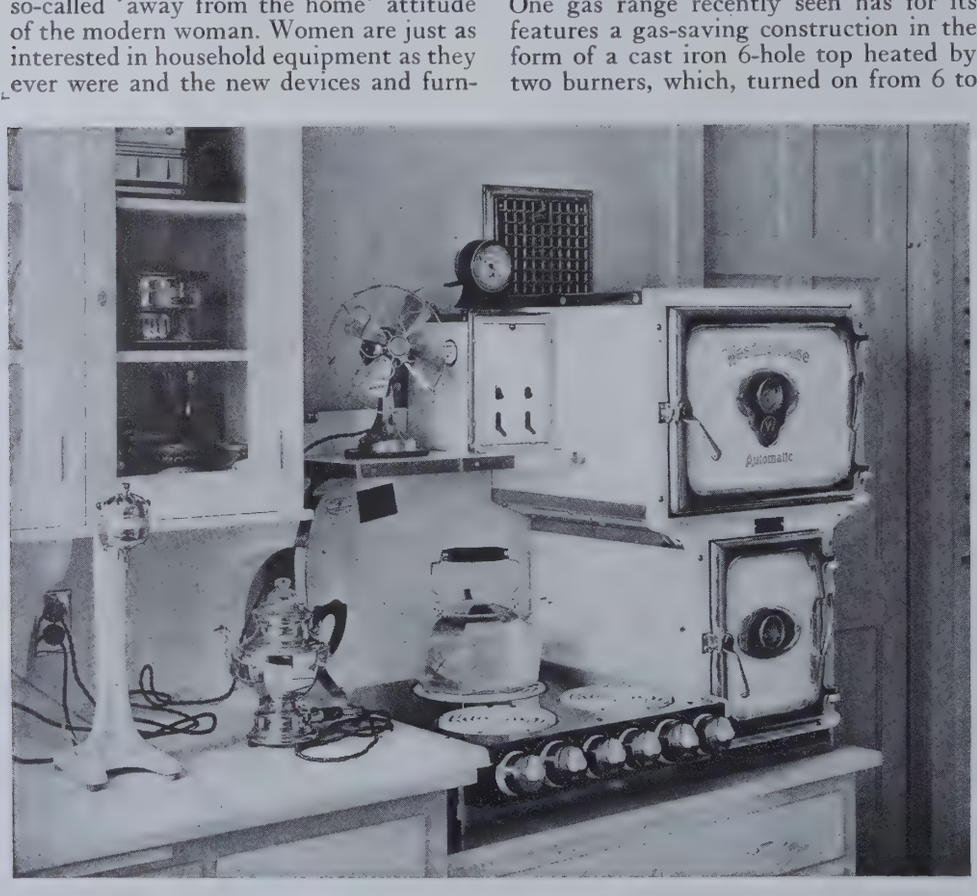

For the cottage or apartment is the compact kitchen arrangement above, including as it does electric range, oven, clock, ventilator, and fan, and a built-in cabinet for supplies and all the appliances that go to make housekeeping a delight

Built into the wall and taking up a minimum of space this electric stove is excellent for use in the modern house

Photograph by S. H. Gottscho

SUMMER STRIKES THE KEY OUTDOORS AND IN

The simplicity of this interior is both relieved and offset by the furniture and hangings which harmonize so perfectly. A glance at the old beams gives the key to the Colonial furnishings. James Gamble Rogers designed this house for Miss Katherine S. Farwell. It is at Bridgewater, Conn., and the Connecticut Colonial style has been taken as a precedent

'In the wealth of the wood since the world began
The trees have offered their gifts to man'

The romance of woods

ELLEN D. WANGNER

II—Oak

Throughout every phase of home-making, home-building and home-decorating to-day there is sweeping a breath of fresh air, what we might term, in fact, a second renaissance. We are putting away from us all the fads and insincerities of furnishing and are turning back to study what was enduring, what has been worthwhile down the ages, what has made for comfort and hospitable charm in the home. And we have found that good materials, good design, simplicity, and appropriateness are the outstanding characteristics that make these old furnishings worthy of consideration to-day.

With this fresh appreciation of the accumulated beauty of the centuries has come an awakened understanding of the part played by woods in making life comfortable and houses beautiful. Of all the woods that have 'given their wealth to man' none has served him better or more faithfully than has the oak tree—so sturdy, so enduring that it has become synonymous with strength. William Bliss Sanders in 'Houses and Furniture of the Sixteenth and Seventeenth Centuries' says: 'The material of which the old furniture was constructed was, almost without exception, good English oak than which few woods offer greater advantages to th cabinet maker, from the beauty of i color and markings, its suitability for mo domestic purposes, and its strength an durability. Nor was any labor or expens spared by our ancestors in giving to th English wood the full advantage of i natural good qualities.'

For a number of years, the words 'oa floors' or 'oak furniture' have been an thema, due not to any fault of the woo itself, but to the execrable taste that di torted it into 'mission' and 'golden oa furniture, that robbed it of its inheren beauty and that blinded us to its ag

The beauty and warmth of oak is clearly shown in both walls and paneling of this room reminiscent of both 17th century England and France. Much of the floor is left uncovered to effect a sense of unity between it and the walls, a harmony of treatment further accentuated by the coloring of rugs, needlepoint sofa, and chair coverings. Decorated by Lord & Taylor

esisting qualities, its mellow, alluring olor. In decorating our walls, we forgot nd ignored the dignity of the oak-paneled alls of English homes, forgot them until is newly quickened appreciation of ood touched us and now we are hurrying verseas not only to study and copy these alls of wood, but sometimes even to ring the actual walls back with us to nd their rich warmth of color and carv- g to our own houses. There has ever een a quality about the English home, sense of peace and restfulness, a dignity nd stability and permanence in its carved ak walls and doorways, its time-mellowed ak furniture, which we are now *con- iously* appreciating.

There are many kinds of oak, over sixty ecies growing in the United States, but f these only about fourteen are in use as rniture woods and these fourteen are ivided into two general groups—the hite oak and the red. Where the wood is be given a 'natural' finish, the white aks are usually preferred, the red group rnishing a rich color for darker pieces nd parts. Both are so lovely, however, at they are often used indiscriminately, nd each has, of course, the characteristic ak grain that is so pleasing. Only rarely re the fibres of the dignified old oak tree twisted out of their accustomed style growth as to form wavy or curly grain burls, the figure of oak being generally ost consistent and produced by the an- ual growth rings and 'medullary rays.' n simple words, this means the trans- erse cells that run from the bark to the nter of the oak tree like very fine spokes a wheel.) The method of sawing ac- ntuates these two typical grainings; if ain-sawed, the annual rings are the con- icuous figure; if quarter-sawed, the 'rays' n across the board in silvery patches nd make the well-known figure that we ll 'quartered oak.'

OAK, IN ANTIQUITY

What pictures these words call up!— heavy oaken doors in castle walls, of oir-stalls in old cathedrals, of wainscot alls and chairs that tell of Danish origin, nce the word 'wagenschot' was a Danish ord meaning 'the best kind of oak-wood, ell-grained and without knots,' while ainscot in the building trade is applied the best kind of oak-timber only, used r paneling because it would not cast or arp.' Pictured, too, are the heavy cup- ards and tables of Elizabeth's day, the ornamented chairs of Cromwell's time. hy, the word 'oak' means English his- ry itself, so interwoven is it in the tales other days! 'The quaint charm of the d English farmhouse is reflected in the k dresser which often has served its actical and decorative purpose for over o hundred years,' says one leading re- oducer of these old well-designed chests d tables and chairs. 'Decked out with wter or old china or with shelves filled th books, there is about it an air of rm hospitality and simple living that akes it particularly appropriate for the untry house or living-room of to-day. aditional interest gives this early Eng-

Walls, woodwork and furniture, authentic in each detail, achieve a liveable ensemble in this Tudor room through the medium of oak. The random oak flooring traditional of rooms of this period provides a pleasing note, the wallpiece mirror and upholstery affording the necessary color relief. Decorated by Hampton Shops

No tree of the oak family is more beautiful than the live-oak, native to California as well as the Southern states

lish oak furniture, so expressive of Anglo-Saxon character, a natural place in our American homes.' Therein lies the keynote of this renaissance of oak—it does hold and bespeak the hospitality of the English home, the charm of the early American house, the character of these people who made not only England but our own early history.

The use of oak goes back to mythology when this tree was said to have sheltered Jove at birth. Pagan Rome used it as the emblem of hospitality; civic crowns were made of it. In early England, the Druids held it sacred, worshipping beneath its spreading branches; the mistletoe that lived upon it they believed held the spirit of the oak in wintertime, so it, too, became sacred, being hung around the necks of the white bulls offered as sacrifice. Oak logs kept alive their sacred fire and when Christianity crept over the world, many of the old rites of the pagans were continued in their observance, lest there be a too-abrupt break between the old faith and the new. For this reason, the winter solstice of the Druids was designated as

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The wide sweeping branches of the white oak of central Maryland holds the sturdy protective dignity of our northern oak

A LITTLE HOUSE LIKE NO OTHER

The residence of
MR. E. J. SEAMAN
Smithtown, L. I.

PEABODY, WILSON & BROWN
Architects

The difficulty of putting individuality into a small house has been successfully overcome here. This house does not look like an overgrown packing case with a Colonial door, nor like a fairy story cottage with a sagging ridge pole. There are no "tricks" to make the house attractive. Its charm, inside and out, lies solely in its proportions and the deft use of materials. The plans, too, are noteworthy.

Just a case of picking the right food—
flowers, like people, have their preferences in diet

The secret of Japanese Iris

MARY R. CAMPBELL

NO BONEMEAL OR LIME

The difficulties which some amateurs find in the cultivation of Japanese Iris may be due to the fact that they give it the same sort of treatment as the German. This is altogether wrong as it will not thrive on a diet of bonemeal in a soil sweetened by lime. Both lime and bonemeal should be avoided.

There are two sorts of Japanese Iris. These are the kaempferi and the laevigata. They are frequently confused but may be distinguished by a midrib in the leaf which the kaempferi has and the laevigata lacks. Failure to understand that the two species exist accounts for much of the trouble and some of the divergencies of treatment recommended. The great English authority, the late W. R. Dykes, to whom I am indebted for much of my information, goes into the subject at length in his "Handbook of Garden Irises" published in 1924. He classifies Iris laevigata as a true bog plant which will thrive where it is wet all year, and Iris kaempferi as one which should be comparatively dry, except when growth is active. As my own experience lies with the kaempferi varieties and it is the sort ordinarily found in American gardens I shall confine myself to it.

Iris kaempferi is named for Kaempfer, a German physician who traveled in Japan from 1690 to 1692. The wild kaempferi flower is a deep rich red-purple with three petals. Japanese cultivators have succeeded in converting styles and standards into petals resembling falls and producing double flowers with six and even nine petals. Of color there is a great variety, ranging from pure white to deep purple. Some kinds are almost pink, others maroon, others white with violet veinings. One single variety, which I have as Morning Mist is especially lovely. It is white with a flush of blue at the base of the petals. Unfortunately, so little has been done in the way of standardization of names that it is hard to tell what one is getting when ordering from a catalogue. Anglicized names are taking the place of Japanese and there is hope of improvement. In a survey of six catalogues of leading growers I found only ten varieties listed in any two. Goldbound (double snow-white with gold paneled center) and Mt. Hood (double light blue with light orange center) were offered in four, and Azure (double mauve-lavender) in three.

Japanese Irises perfer a rich new border with some acidity in the soil. My own best results with them were obtained in a space left vacant by an evergreen which had outgrown its setting and been removed. The hole was filled with the soil which had been under the tree mixed with rich top soil and, possibly, some manure. The roots were set out that same early autumn. The next summer I had a mass of color. These same plants when moved and fed on bonemeal did nothing. Liquid manure is their favorite food—cow manure when it can be obtained. The Japanese give them drinks of it every two or three weeks during the winter. This, we cannot do, but if we give copious feedings from early spring until blooming time, it will suffice. The important thing is to have a bed rich in manure and in humus to begin with and to keep it so. An exhausted bed means diminished blooms. After the blooming season watering is not necessary. A dry dust mulch will keep the plants in good condition. Wet feet in winter are disastrous. Ice about the roots is fatal. Full sun is not essential. Partial shade does very well.

JAPANESE IRIS IN THE GARDEN OF MR. HOMER P. JOHNSON, IOWA CITY, IA.

Increase may be by division or by seed. After the clumps are well established division is the quicker. This is best done immediately after blooming in July or August. Seed sown either in the open ground or in boxes in the fall soon after ripening germinates in the spring following and blooms two or three years later. To my surprise some seed sown June 30 last, in boxes and in the open showed a few spikes in less than a month.

Iris kaempferi is of special interest to the amateur. It has not been thoroughly standardized in this country and there is still room for experimentation. It has possibilities for new discoveries.

How to select heating that really heats—the alert home builder looks for the 'certified' mark

Nobody need be cold

P. E. FANSLER

The heating plant is the most important single item in the American home north of Mason and Dixon's line. Its performance may vary between wide extremes but its failure, even for a day, means great discomfort and may result in serious sickness. It is a wonder that more attention is not paid to the selection of heating equipment in a new home and to its character in a completed home that is purchased.

The roof of a home is its most vital exposure, and many a specification is skimped in order that a slate, tile or other permanent roof material may be used in the interest of ultimate economy. Yet the heating plant in that same home is probably just a heating plant, left to the selection of the local heating contractor or to the architect. Many a home owner has built a snug home, stretching his savings to the utmost, and has lived in it while developing in business to a point of relative competence. Styles in boilers and furnaces do not change with great rapidity, yet the heating plant that is available to-day is, proportionately, as much in advance of its ancestor of fifteen years ago as is the 1927 sedan ahead of the old model car. The money spent for a heating plant is more of an *investment* as it practically has no working parts, requires almost nothing for maintenance, and has a life that is measured largely in terms of engineering advance. As a useful mechanism it should serve for fifteen to twenty years.

Boilers, furnaces, and radiators have been steadily improved from the engineering point of view, and, in some lines the maximum possible efficiency has almost been attained.

No matter how small a home, the heating plant should be given the first consideration because of its relation to the health and happiness of the occupants, and when it comes to selecting the heating plant for any home the motto should be; 'The best is none too good.' What, then, is the best, and how can a high-class heating plant be chosen for a new home, and insured in a ready-built one?

THE TWO CLASSES

Let us divide the possibilities in house-heating plants into two classes; (1) warm air *furnaces*; and (2) *boilers* for either hot water or steam. The so-called vapor and vacuum systems and the variations with many names belong to the latter class. Now it is curious that these two classes are sold and installed by two different groups of merchants and artisans. Warm-air furnaces have been, until very recent years, little more than glorified stoves with sheet-metal casings around them. The stove part, in which the fuel is burned, usually consisted of three or four cast-iron pieces, that were erected 'on the job,' the joints being filled with fire-resisting cement. The fact that the large part of the installation consisted of making, locally, the sheet-metal flues that conduct the warm air to the different rooms, and the casing to the furnace, naturally caused this trade to fall into the hands of the local sheet-metal worker or tinsmith.

The boiler work, on the other hand, involves the setting up of a low-pressure boiler that may come to the home in a single piece, but is more likely to come in sections. Of course the piping to the radiators is a pipe-fitters' job, so we find this class of work handled by the 'heating contractor.' For this reason the line between equipment for warm-air heating and that for steam or hot-water heating has been sharply drawn.

RAISING THE STANDARD

There is a national engineering society engaged in raising the standards in the industry. This is the American Society of Heating and Ventilating Engineers, and it is interesting to note that this is the only one of the great engineering organizations that maintains a research laboratory, where fundamental problems having to do with heating and ventilating are worked out. There is also the National Warm-Air Heating and Ventilating Association, made up largely of manufacturers of warm-air equipment. This association is making tremendous strides in the technology of warm-air heating, through the establishment of a research residence at Urbana, Illinois, where, under the direction of Professor A. C. Willard, head of the School of Mechanical Engineering of the University of Illinois, really constructive work is being done.

The more-or-less general disrepute in which the warm-air furnace has been held throughout the country was mainly due to the fact that the industry was standing still in a technical way; it is fairly safe to say that the last three years has witnessed as great an advance as the thirty previous years, and the rate of development points to a not-distant time when warm-air heating will stand out as ideal for the home.

Then there is the Heating and Piping Contractors National Association, composed of the men directly responsible for the installation of steam and hot-water heating jobs. This organization has done important research work in the field, and has advanced the standards in its domain to the point where it stands back of and certifies all installations of its members that measure up to its exacting requirements.

With this background, which is a guarantee of general stability and advance in this line of endeavor, let us see just where we stand when we want to select a heating plant for the home. We will disregard type and consider only the matter of quality and ability.

UP-TO-DATE RADIATORS

Starting from the back end, which is really the point of beginning, consider the radiators. These, up to the present time have been hollow iron castings, made up as single units, two, three or four columns wide, the units being assembled to make radiators of any desired capacity. To fit different conditions the units are made in several heights that have been pretty well standardized in steps between 18 inches and 45 inches. There is practically no grading of radiators as regards quality, although it is fairly certain that each manufacturer seeks to minimize the amount of iron in his products. Nearly all of the fancy designs have gone out of fashion, and the newest cast-iron radiators are severe and easy to keep clean.

Within the last few months the industry has seen the advent of copper and brass radiators for the home, developed after the experience with such radiators in industrial equipment. These radiators are light, and, for a given volume give off more heat than the cast-iron radiation. This is because of the high conductivity of the copper and brass, the thin yet strong walls of the sheet material used, and the addition of fins or ribs of copper or brass, the design permitting large areas for air-contact and heat-transfer. These radiators can either be set in the room and covered with a metal screen or grille, or they can be recessed in the walls, with air intake and outlet registers.

While the purchase of cast-iron radiation is a simple matter, as there are no 'grades,' it is probable that competition in the new type will be so keen that the safest procedure will be to buy the best product of any reputable manufacturer.

Turning, now, to the pipe required in a hot-water or steam job, there is again little to choose between. Brass piping is probably an unnecessary refinement, not warranted unless there is money to spare for 'the best there is.' With the warm-air leaders, conveying heat from the furnace to the different radiators, it is a different story. Here the home owner is, in a sense,

Continued on page 432

How the homesickness of a Dutchman changed British furniture fashions

A king and his chairs

GEORGE DREW EGBERT

The visitor to Westminster Abbey might well ask the verger, who guides him among the chapels that surround the high altar, about the Islip Chapel. If he should do so, his guide would probably dismiss the other tourists, shut the iron gate which opens almost into the north transept, and walk back into the corridor a little way. He would unlock a door, direct the traveler up a narrow staircase, mounting which, the visitor would find himself in a room surrounded by glass cases. A curious room indeed! From each case waxen figures, dressed in clothing dingy and moth-eaten, look out upon the intruder. These are the effigies which by a queer custom were carried at the head of the funeral processions of England's kings and queens. None of these dusty, moldy figures are more interesting than the two which represent respectively Mary, Queen of England, and her consort, William III, he of Orange. Mary is fully six feet tall, and towers above her husband, who is so small of stature that his figure must needs be stood on two pedestals, one for each foot, in order to make even a passable impression by the side of his Queen.

A tragedy lurks here. Queen Mary died seven years before her husband, but no monument did he raise to her memory. It is pitiful that the only reminder England can show to-day of the daughter of James II, who had a part in driving her own father from the throne, and taking his place as an English monarch, is this poor tumbledown effigy in faded elegance.

There's a hint, too, of William's peculiarities in this little room of the effigies. He was an imperturbable, cold and distant man, and his marriage to an English girl was merely one of political convenience. Moreover, he was so intensely Dutch that he found it hard to endure life in England at all. Though he was King of England for thirteen years, he was never anything but a Dutchman. He never learned to speak English even reasonably well, either in vocabulary or in accent. The friends with whom he surrounded himself were Dutch, and England was to him always foreign country. His favorite residence in England was Hampton Court, largely because the flat country around it reminded him of his beloved Holland. However, in one thing he was in entire agreement with his wife, and that was in a deep interest in furnishings. Strange, is it not, that such a great soldier and a great statesman as William was, should have so delighted in the arrangements of a country house that his coming to England marked a transformation in English furniture.

Typically Dutch. Note curve in seat, splat, leg, and specially in shape of stiles. Observe the arrangement of underpinning suggested by similar arrangement in Chinese. Note top rail, with depression for head and neck, and typical bandy leg

The Spanish foot round chair illustrates the persistence of earlier styles. Early features: cross pieces (lower and rectangular); curve in arms, Spanish foot. Later features: splats; turned cross pieces with bulbous turnings

Early American chair, showing English influence. Bulbous turnings of front round are remnant of ornament in round of Jacobean period. Note the leather panel instead of cane, the very marked curve in line of back, and the peculiar top, remnant of ornamented top of the Jacobean period

When William landed at Torbay in 1688, to make what proved to be an easy progress to London and a throne, English life may be said to have begun to take upon itself a new aspect, as Dutch styles made their appearance in English homes.

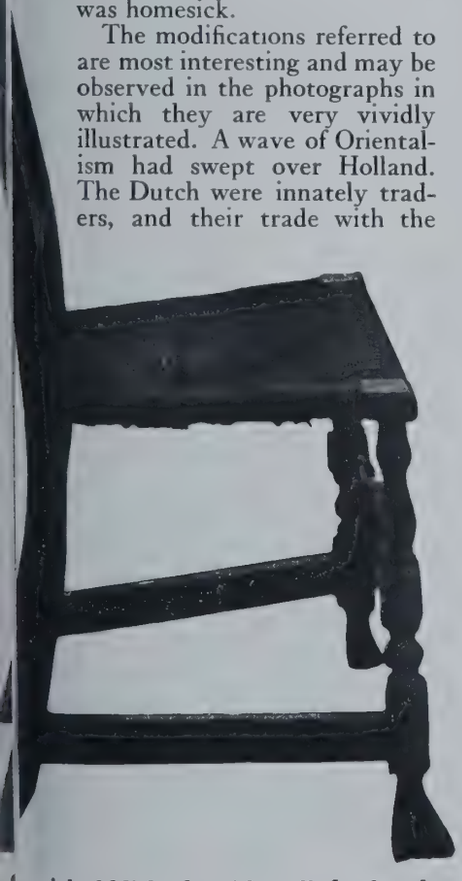
Let it be said at once, however, that foreign influences had already been noticeable in English furniture, some of them appearing not long before William's time. A glance at the 'Spanish fiddleback,' for instance, will reveal Spanish feet on a chair with a back distinctly Dutch. In other words, Dutch influence by a strange paradox, had already been associated with Spanish elements. The explanation of both of these facts, the earlier Dutch influences and the distinctly Spanish touch is very simple.

Communication between Holland and England had been frequent during the century preceding William's coming to England. Holland was a convenient and

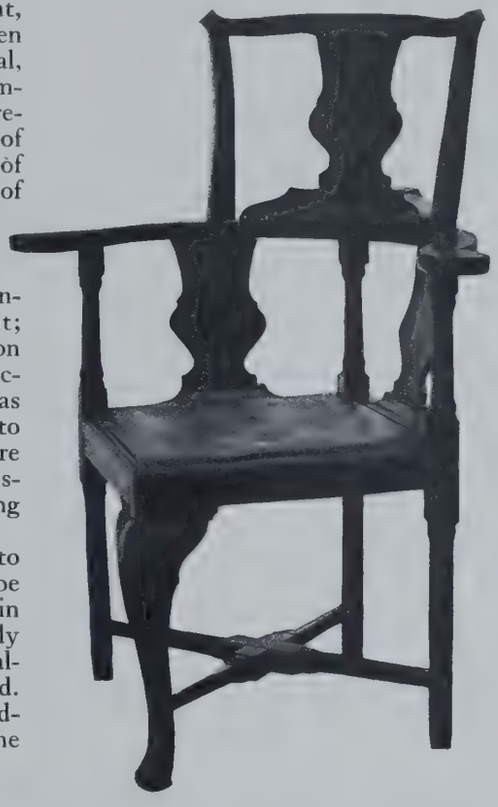
fe refuge for English folk entangled in e troublous times in the island kingdom. was natural enough that the Pilgrim thers should flee to Holland from the ath of an English king, and that the irney to Plymouth Rock should really ve begun among the Dutch people. oreover, James II himself, William's her-in-law, whom he succeeded on the one, had found Holland a happy refuge m his own countrymen who had driven n from England. Here is one fact, then, at explains earlier Dutch influence. e other fact which explains Spanish luence is that for many years and until at earlier William, the brilliant ancestor this same William, had freed Holland m the yoke of the German Empire, lland was a part of that great common-alth of which Spain, though so distant, s also a part. Interchange between m, commercial, social and political, s consequently frequent and com-atively easy. It is not difficult, there-e, to account for the appearance of anish features in the furniture of lland, and, because in the furniture of lland, in the furniture of England.

But while this is all true as to the earlier influence of the Dutch upon English life, that influence was comparatively slight; the far-reaching transformation of English life by the introduction of styles from Holland was distinctly and especially due to William. Thus, English furniture was so modified as to be transformed because a Dutch King was homesick.

The modifications referred to are most interesting and may be observed in the photographs in which they are very vividly illustrated. A wave of Orientalism had swept over Holland. The Dutch were innately traders, and their trade with the Orient had been especially active. At once Oriental features appear in their chairs. The cyma curve, that is so conspicuous a mark of this period is distinctly Oriental, and it appears in England, we must remember, because Holland had been trading with the far East. This curve appears in chairs in the profile of the back, in the shape of the seat, in the form of the splat, in the bend of the legs, and in the outline of the arms. For an illustration of the first, glance at the profile of the Spanish fiddleback, and the typically Dutch chair, in contrast with the straight back of the *simple* Spanish fiddleback; for the second, the appearance of the curve in the shape of the seat, note the typically Dutch chair; for the third, its appearance in the form of the splat, note all of the splats distinctly Dutch (shaped like a vase standing either on its base or on its mouth); for the fourth its appearance in the outline of the legs, note all of the specimens with bandylegs; and for the fifth, its appearance in the arms, note the double-tiered roundabout and the Spanish foot round chair. All of the principal lines of the chairs of the period immediately preceding had been rectangular, but now the curve becomes conspicuous.

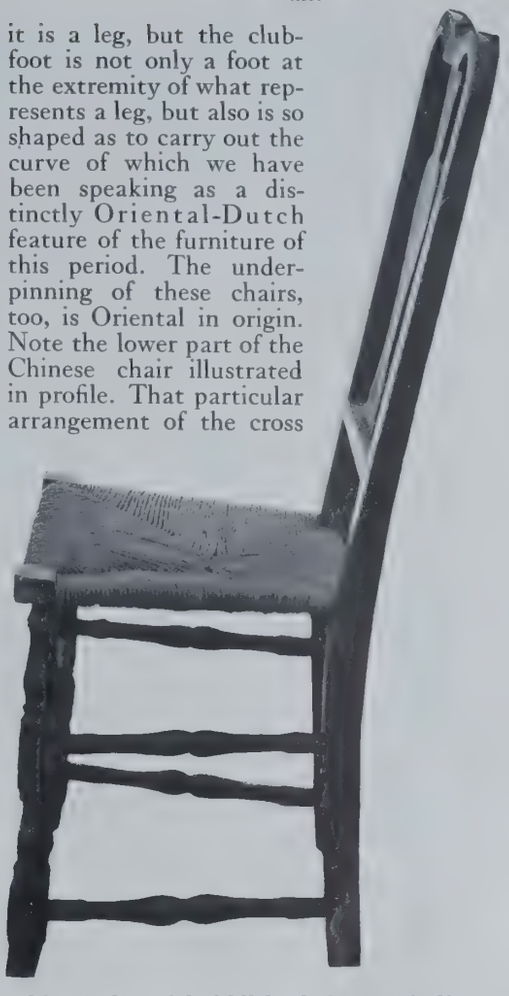


anish fiddleback, with well developed anish foot. It is particularly graceful curve of outline of back. Early Dutch luence may be seen in back and splat



Dutch double-tier roundabout, with typical bandy leg. The curve is particularly evident in arms. The line of top might indicate later addition, but not otherwise evident in the construction

The bandy leg alone would have revolutionized English furniture even if there had been no other features distinctly Dutch. It is called also 'cabriole', a word of French origin meaning 'goat-leap', undoubtedly because it supposedly represents the leaping of an animal. This being the case, the leg must end in a foot hence it is a leg, but the club-foot is not only a foot at the extremity of what represents a leg, but also is so shaped as to carry out the curve of which we have been speaking as a distinctly Oriental-Dutch feature of the furniture of this period. The underpinning of these chairs, too, is Oriental in origin. Note the lower part of the Chinese chair illustrated in profile. That particular arrangement of the cross pieces, which bound the legs together and which is so general in English furniture for almost the entire eighteenth century, is shown by the Chinese chair to have had a Chinese origin. So a Dutch chair in many of its features suggests this queer Dutchman whom a strange fate placed on the English throne.



Simple Spanish fiddleback, late, as indicated by ornamental underpinning. Note the simple Spanish foot, and absolutely straight back

But the Dutch influence was not all Oriental in origin; much of it was just Dutch. One of the features of the male costume of the time of William and Mary was the enormous periwig which was considered a mark of social importance. William himself wore a periwig. The women too, built up towering structures on their heads, tiers of lace rising to great heights above their broad foreheads. Percy MacQuoid in his 'Age of Walnut' is the authority for the statement: 'The settees and chairs of the latter part of the seventeenth century were evidently constructed with a view to forming backgrounds to prevailing fashions and costumes, the strongest characteristic at this time being an extremely high-backed seat to suit the voluminous periwigs and tall head-dresses of the women.' It was natural that those who wore these monstrosities should feel the need of some resting place for their over-weighted heads that would relieve their over-tired necks and shoulders. The highly ornamented tops of the Charles II

Continued on page 435

The woman with a feeling for color finds a broad field for decorative expression in the new table linens in permanent shades of blue, rose, green, ivory, and gold. In the pleasing cloth above the satiny sheen of golden damask and the texture of the linen form a perfect background for the silver colored glassware, china, and the floral decorations

THE CHARM OF COLORED NAPERY

PHOTOGRAPHS BY COURTESY OF
JAMES McCUTCHEON & CO.

Exquisite patterns decorate these tinted damask cloths. One may have a deep border about the hem, the inner border forming a decorative setting for the service plates and still another patterned with the lace-like flowers of the wild carrot—a design of fragile grace

Capturing the color scheme—
the third of six lessons by a distinguished decorator

Being your own decorator

WINNIFRED FALES

ABOVE *This charming rose bedroom in the Colonial spirit illustrates the successful handling of a warm color. (Photographs by courtesy Art in Trades Club)*

BELOW *A greenish white ceiling, rich browns and tans in walls and upholstery, combine with yellow-green slip covers in a living-room scheme based on the dogwood*

Color is at once the most versatile and the least costly of the decorator's tools. Adroitly wielded, even the humble paint-brush becomes a wand of magic at whose transforming touch shabbiness disappears, bleakness is dissolved in sunshiny warmth, discord resolves into harmony, and the most unpretentious furnishings take on an exclusive and distinguished air.

The amazing potency of color to cast a glamour of beauty over the cheap and mediocre was strikingly illustrated by one of an interesting series of rooms arranged for exhibition purposes by prominent decorators to demonstrate the possibilities of a very limited furnishing budget. The example in question was a tiny bedroom which had not a single redeeming feature from the architectural standpoint, and whose furniture was limited to a common metal cot, a cheap oak bureau, a small table which held a reading lamp, and a wicker chair of the most ordinary type. *But*—the walls were painted a singing Persian blue of that enchanting tone seen in ancient pottery; yellow tarlatan at the windows flooded the room with simulated sunshine, an illusion strengthened by the yellow bed cover and dresser scarf; and the chair was painted a tender willow green with yellow trim, and cushioned w a sprightly chintz combining the th colors of the room and adding jewel-l touches of red-orange. The effect was delightfully vivacious and individual th it was a distinct shock, a few weeks lat to see in a published report a black a white reproduction of the room. Shorn its glory of color it suggested a hall b room in a cheap rooming house. One s only the plain bare walls and the unlov lines and proportions of the cheap fur niture, and the entire effect was tawd and commonplace. It was a valuable o ject lesson in the power of color to con distinction and beauty.

Paint, of course, is but one of ma mediums for the introduction of co without excessive cost. With the impro ment in American dyes, many delight new fabrics have been developed at mo erate prices in soft and beautiful col before obtainable only in the more e pensive weaves. Wall-papers are lovel than ever, and of the smaller accessor which provide contrast, form vivid a cents and give balance to the co scheme, there is literally no end.

Modern scientific research has esta lished many useful facts regarding col such as that there are actually sixte basic or 'primary' hues instead of t familiar trio, red, yellow, and blue, a

The color scheme of mauve, green, black and primrose yellow was derived from the cretonne which trims the valance and bedspread. Neutral walls and floors and furnishings showing the Colonial influence supply the quiet background

at the accepted theories of 'complementaries' are far from accurate. These d similar discoveries, however, have ly an academic interest for the homeaker, who obviously cannot devote nths to the study of color science before rting to decorate or re-decorate.

Where, then, shall a reliable guide be nd? Right at our elbows; for in clever d Dame Nature we have the most accmplished and dependable of precepsses. If we cannot safely originate, at ist we can copy and adapt, and Nature aces at our disposal an infinite variety complete and perfect color schemes.

One of the most valuable of her many l sons is that there are no colors which nnot be used together, providing her ethod of harmonizing is followed. Trim magenta hat with a scarlet poppy and salmon bow, and the effect on the beholder is akin to *mal-de-mer*. But ride ong a blooming countryside on a sunny ly day and observe the riot of colors—nk, purple, scarlet, orange, magenta—nsorting in perfect amity. The secret ill be found in the sea of living green on hose soft and undulating surface the wers seem to float like spray on the ean waves. The harmonizing value of een is seldom appreciated by the home corator, who, if she uses it at all, is apt make it the predominating color and choose heavy, solid tones rather than e myriad sparkling shades and tints disyed by Nature's palette. Compare two ecies of flowering plant and you will d that the leaves are of entirely differe shades of green, and that each harnizes perfectly with the color of its own ds and blossoms, so that it is possible develop a complete room scheme from ingle plant. For example, I have seen an unusual and particularly restful living room decorated with the colors of the bark, leaves, and peculiar greenish white blossoms of the dogwood; a gay little 'sunflower breakfast room' in which an actual sunflower patterned chintz in the natural colors was used for hangings; a fascinating 'hydrangea bedroom'; and a distinguished dining-room developed from the purple iris with the addition of black and silver.

Black and white are second only to green in their value as harmonizers, and Nature herself makes effective use of the browns and grays of earth and rocks for the same purpose. It is for this rôle of backgrounds and harmonizers that the familiar 'neutrals'—putty, sand, ivory, and taupe—are properly cast, and thus employed they are of great value. It is when wrongly promoted to leading parts that they become meaningless and dull.

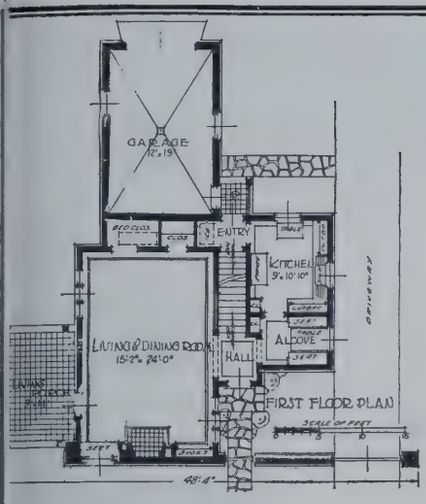
Next to living plants and shrubs, chintzes and printed linens constitute one of the most prolific and useful sources of color schemes, and a wealth of inspiration is also to be found in wallpapers, antique Japanese flower prints, Chinese embroideries, and old brocades.

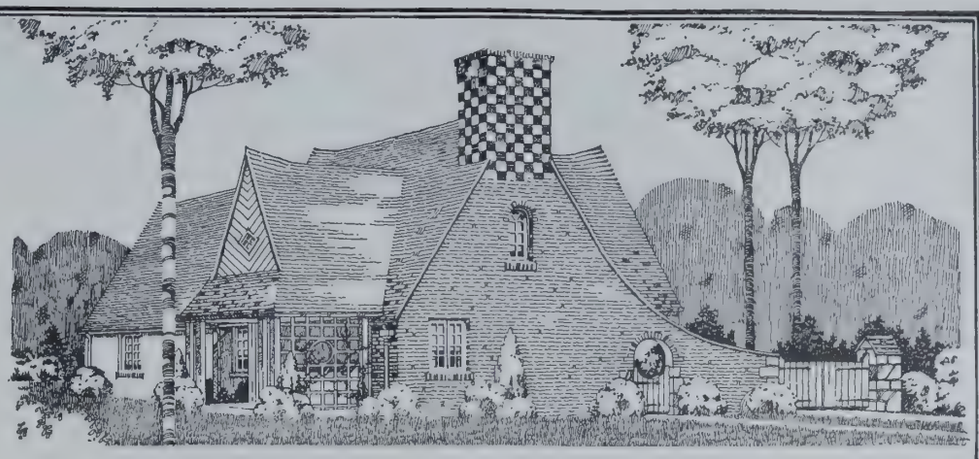
Whatever the colors chosen, the method of working out the scheme is substantially the same: sit down and try to analyze your room as though seeing it for the first time. Is it small and dark? Then light tones and sunshiny colors will be needed to make it appear larger and more cheerful. Is it spacious and many-windowed? Then a predominance of cool colors in medium tones is indicated. Are you aiming at an effect of restful quiet? Avoid strong contrasts and choose 'grayed' or 'pastel' colorings in preference to pure and brilliant hues. Is the room to be devoted chiefly to social purposes? Compose a decorative scheme in light, vivacious

Continued on page 434

A hand-blocked linen chosen for draperies supplied the color scheme for this Tudor dining-room, the predominating colors being plum and green. The same colors are repeated in the rug to give a warm background

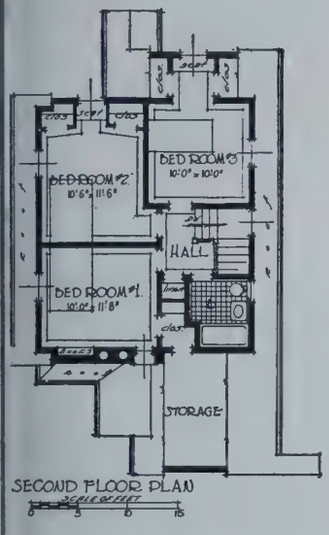
FOUR SMALL HOUSES
designed and copyrighted by
R. C. HUNTER & BRO.
FLOOR PLAN
KITCHEN
BED ROOM #1
ALCOVE
BED ROOM #2
LIVING ROOM
HALL
ENTRY
BED ROOM #2
KITCHEN
HALL
ALCOVE
BED ROOM #1
LIVING ROOM
15'2" x 18'0"
high ceiling
SCALE OF PLAN

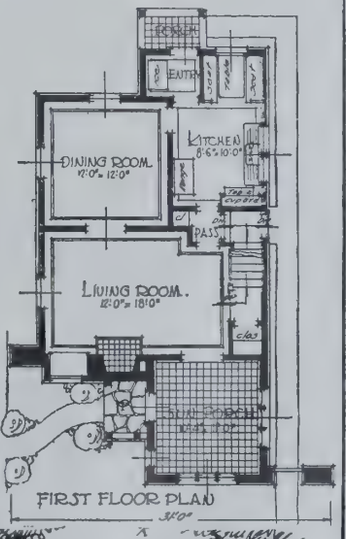




PLEASING
TO THE EYE AND TO THE PURSE

These houses and their accompanying plans will bear careful study. On the left-hand page each house has only one floor plan. On this page the house above has two floor plans but only the first floor is shown. The second floor has two large bedrooms, a bathroom, and storage space. The house below has its two floor plans inset on the sketch





First honorable mention was accorded to this entry in the Garden Club Photograph Contest

A green garden where a barn once stood

MRS. WALTER T. ROACH

Entered on behalf of the Four Counties Garden Club of St. Davids, Pa.

Very often from one cause or another an old building site becomes available for a garden, and the question is to raze or adapt. In the following account Mrs. Roach tells helpfully of one solution which grasped the effects of a calamity and turned it to good account. It may help others in suggestion and is a triumphant exhibition of what a year's work may develop in a garden. That, of course, was the purpose of the Prize Offer. Other year-old gardens quite different appeared in February and March, and yet more will come later.

SECTIONAL VIEW OF BARN, AUGUST, 1925

THE SAME SITE, SEPTEMBER, 1926

ARBOR ON SITE OF FORMER COW STABLES

JUST OUTSIDE OF THE OLD BARN WALLS

In August, 1925, a large two story barn, built of stone to the hay floor, and frame above, stood upon the site of the present garden. During that month the entire structure burned to the ground, leaving an immense pile of ashes and partly consumed timbers to be cleared up. The barn had some sectional walls, a few stone columns and cement flooring. Owing to its proximity to the other buildings on the property, constituting an extremely dangerous fire risk, it was determined to vacate the site and build a new barn in a more distant position.

The question then arose as to what should be done with the ruins, and after reflection the resolution was made to clean up everything excepting the outer walls and to use these as an inclosure for a green garden, from which flowers would be almost entirely excluded, there being an old-fashioned flower garden on the place, in a different locality. The work of cleaning up continued during the autumn of 1925 and the winter of 1926, so that it was about April 1st, before it was possible to make any material effort to grade or plant grass or trees, or to make minor wall repairs without danger of freezing the cement.

The north side of the barn had a driveway, commonly called a gangway,which constituted the approach for hay wagons from the ground level up an earthen in cline to the second floor of the barn, thi being the hay and straw mows floor; thi gangway had been built between stone re taining walls and for the purpose of mak ing an entrance into the garden, was cu down several feet at the barn and grade back to the ground level, the walls bein similarly cut down so as to more nearl approach the horizontal. At a poin under the place where the former doubl barn doors entered the mow floor th wall was cut away completely and step inserted; old fashioned double iron gate were procured from a house wrecking yard and hung to guard this entrance On either side of what had been the barn gangway violet Petunias were planted Tulips preceding them in bloom, while at the entrance are two Italian Arborvitæ Descending into the garden from this entrance, both to the left and to the right

Continued on page 440

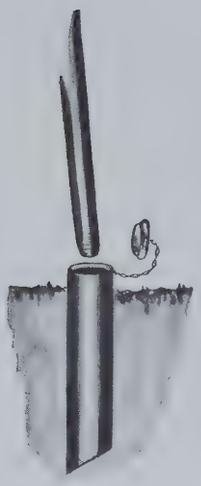
Neville Stephens, Landscape Architect

Photograph by the Mott Studios

THE GARDEN OF MR. CHARLES HOPPER
AT BEVERLY HILLS

A California Rock Garden

UP-TO-DATE DEVICES

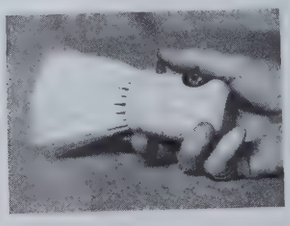


A STEEL CLOTHES POLE

Why use old-fashioned wooden clothes posts, which last only a few years and never 'stay put' on Monday mornings, especially if there is a strong breeze blowing? A steel post with the separate socket which sinks into the ground is now available. The sockets are fashioned of steel tubing asphaltum coated, and are quickly driven level with the ground so that the lawn mower will run over them. The posts are slipped into the sockets where they are perfectly rigid but easily removed when desired. The socket has an attached metal cover which prevents dirt from getting in when the posts are not in use.

TALCUM POWDER BRUSH

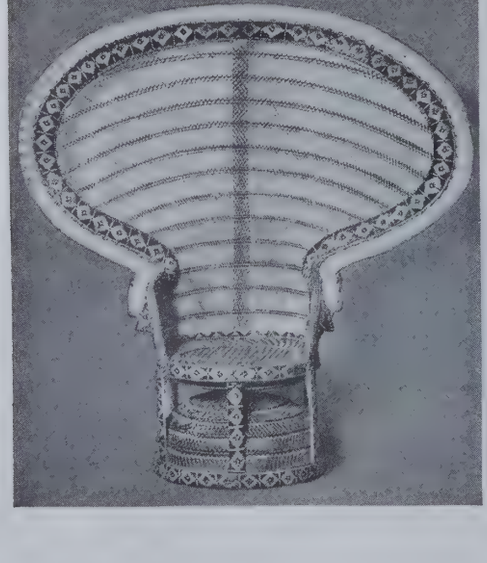
A brush that carries talcum powder in its handle! Press the button on the back of the handle and you regulate the supply of powder fed to the bristles in the brush. The texture of the bristles



is very soft and silky for dusting the body after the bath, and the brush is a valuable addition to the traveller's equipment.

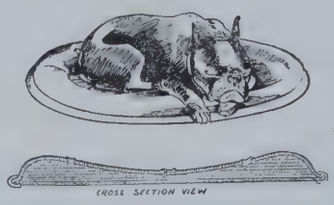
NEW FURNITURE

Here is a new kind of rattan furniture which you can leave out-of-doors all winter and which in spite of the weather will retain its original 'whiteness.' The designs are lovely, and there are all sorts of chairs, lounging couches, tables, and stools.



FOR YOUR DOG

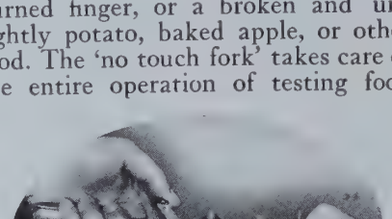
A dog's bed that provides the maximum of comfort and cleanliness is this one illustrated below, oval in shape, made of a special material with a soft, brushy surface. The concave top, with



sloping, raised and cushioned edge, serves as a head and neck rest, enabling the dog to relax comfortably, and protecting him from drafty floors. Moreover, at intervals over the top surface are eyelets through which a special liquid may be poured, the fumes of which lessen the flea nuisance and allow the dog to rest free from irritation.

A NEW FORK

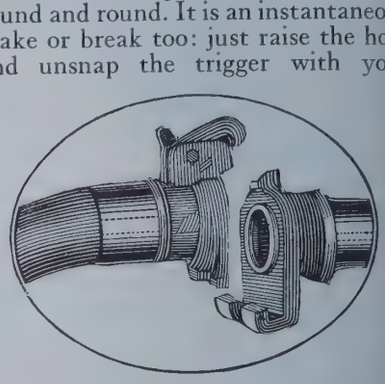
Often when foods are being tested to see if they are done, they will stick to the fork and have to be forcibly removed, with the possibility of a burned finger, or a broken and unsightly potato, baked apple, or other food. The 'no touch fork' takes care of the entire operation of testing food



and replacing it in pot or oven. This new fork is made of steel with a firm collapsible mechanism at the base of its handle. The food is picked up by the fork tines in the regular way and to remove it from the fork a spring is released by a slight pressure of thumb and forefinger and the guard (shown directly back of the potato) is gently shoved down the fork to push the food off easily.

THREADLESS HOSE COUPLING

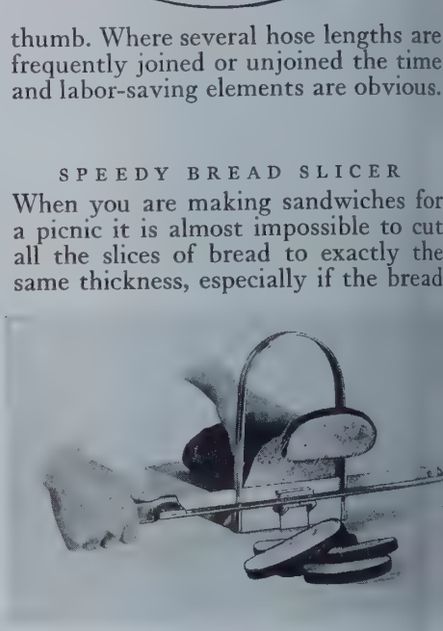
It comes in two parts, one of which is permanently attached to the head of the faucet. The other part is attached to the hose. Or you may have several faucets fitted for only one hose, or the other way round. Or again, fancy the ease of coupling up hose lengths without twisting the threaded ring round and round. It is an instantaneous make or break too: just raise the hose and unsnap the trigger with your



thumb. Where several hose lengths are frequently joined or unjoined the time and labor-saving elements are obvious.

SPEEDY BREAD SLICER

When you are making sandwiches for a picnic it is almost impossible to cut all the slices of bread to exactly the same thickness, especially if the bread



be fresh and soft. This little mechanism slices more quickly, smoothly, and easily than the ordinary knife, and a simple adjustment regulates the cutting of either thick or thin slices.

FITS INTO YOUR POCKET

A collapsible seat that fits into your pocket and weighs only 24 ounces is indeed a bit of desirable equipment for camper or tourist. When set up it is the height of any ordinary chair. All parts of it are well joined together and

fastened securely by rivets, so that it will support heavy weights. It is useful as an additional seat in the automobile and convenient for picnics and fishing

FOR THE HOME-OWNER

COMPASS PLATE IN BRONZE

How often does the inquisitive visitor put the question 'How do you face?' It is very important, too, from the

gardener's point of view. The oft-repeated query may be forestalled by installing this 6-inch plate in a suitable place—in the floor of the porch, on a terrace balustrade, or even in a specially designed base on a low column which will also serve as a sun-dial in the picture of the garden.

A CAMPING DELIGHT

A telescope rolling table, strong and sturdy, made of maple wood with enameled steel braces, is almost a necessity to the camper. The top, made of narrow strips of wood covered with leatherette, rolls up into a khaki carrying case, and is easily strapped to the car. It is extremely useful for the picnic supper or a camp bridge game. (Copyright Abercrombie & Fitch)

FLOWER GATHERING SCISSORS

Every rose lover knows that bad moment when the choicest bloom drops down behind the bush, in a tangle of branches and thorns—just out of reach! These scissors have a flange on one of the blades which acts as a holder

so that after cutting the Rose the instrument holds the flower: no more scratched hands, torn hair nets, and ruffled tempers!

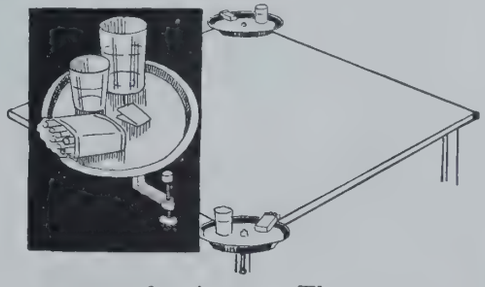
A CAKE SAFE

A cake safe that really keeps the cake moist to the last crumb is indeed a discovery important to the housewife. The illustration above shows the top being placed on and the adjustable and removable handles about to be snapped over the top. By means of these handles the cake may be transported intact to picnics and church fairs: the icing will

not be broken and the cake itself will remain in perfect condition. The bottom of the safe may be used as a tray for table service.

CARD TABLE CORNERS

Every hostess likes to supply her bridge table with smoking outfits and dishes of candy or nuts; but such 'cluttering' is often inadvisable, for elbows are apt to clear the table in



moments of excitement. These corners, however, take care of the ash trays, dishes, glasses, etc., and are clamped securely to the edges of the table. The trays themselves are of metal, enamelled in red, black, or green, and curved glass trays may be secured to fit.

A GAY LITTLE GARDENER

Who could resist this gay little gardener with his wheelbarrow full of Daisies? He is made of terra-cotta, is painted in natural colors, and will withstand rain, wind and all sorts of rough weather. For a shrubbery corner he furnishes a delightful and amusing bit of color. These little ornaments come in various designs and colors, appropriate for use in gardens large and small.

FOR THE GOLFER

It may be just an ounce of energy that you need to bring your score down from 105 to 98—and one way to conserve it is by making use of this trick new golfer's aid. A suction cup of rubber fits on the end of a putter, and when your ball goes into the hole, pick it out with this instead of stooping over and risking balance and disposition! (Copyright Abercrombie & Fitch)

KEROSENE CANDLE

This little candle with its nursery design shade uses kerosene and will burn for ten hours without refilling, and the oil is so held that it will not spill if the candle is accidentally tipped over. The little pan to the right of the candle fits on top to hold perfume or to act as a deodorizer for the sick room. The shade revolves slowly as the candle burns. The fan-like top is in reality a little heat motor: the hot air coming up from the burning kerosene sends the blades around.

LETTERS *about Gardens and Homes* FROM OUR READERS

Primrose Court

To the Editors:

Just a little old-fashioned perennial garden is Primrose Court, which surrounds an open level lawn in the center of which the sun clock rests on a colonial column. On three sides of the court is an irregular perennial border filled with many of the old-time favorites, and outlined with Primroses—from which the garden derives its name.

The garden is bounded on three sides by a high, green picket fence on which in season Climbing Roses wave their beauty. The rear fence is the background for the vegetable garden and is planted with Hollyhock and some shrubbery which fills in after the Hollyhocks are cut down. One third of the rear of this plot is divided crosswise by a green trellis. In the center of which is an opening, or gateway leading from the flower garden into the vegetable garden. At each side of the opening is a large post which supports a gable roof over which are trained Dorothy Perkins Roses. Over the trellis on each side are trained Grape vines which form the background for the end of the flower border.

This border is separated at the gate by a grass path six feet wide leading through the vegetable garden under the Rose covered canopy. This path is also outlined with Primroses, spring bulbs and a row of Peonies. The stepping-stones are placed in the grass path to save the grass and are laid so that the lawn mower can be run over them.

The flower borders are entirely edged with Primroses which, in early spring, are a mass of yellow, red, pink and white. The first flowers to bloom are the Snowdrop, Crocus, Adonis, and Megasea. Along with these come the spring bulbs, Hyacinths, Daffodils, Narcissus, Early and Late Tulips.

Next in order are the Virginia Cowslips, Bluebells, Arabis, Phlox subulata and divaricata, Bloodroot, Hepatica, Violets, Globeflowers, Pinks, English Daisies, Leopardbane, hardy Candytuft, Polyanthus, Violas.

After the early spring flowers have passed, come the Oriental Poppies. Following soon are the Iris in purple, bronze, blue, and yellow, and along with these comes the Lupin in blue, white, purple, and pink.

Next in order are the Bleeding-hearts, Garden Heliotrope, Spirea ulmaria, Thalictrum (Meadow-rue), Pyrethrum (single), Foxglove, mostly in white, Monkshood (blue), Pentstemon and in the background next the fence, Larkspur (Gold Medal Hybrids), with now and then one brought forward to break the line, avoiding too orderly a look. Back of these, along the fence are the Climbing Roses: Dorothy Perkins, Lady Gay, Hiawatha, Tausendschoen, Dr. Van Fleet, American Pillar. In the foreground just back of the Primroses is the Sweet-William, in Newport Pink and Scarlet Beauty. The whole is dotted by Columbines, Peonies, Madonna Lilies; and Hyacinthus candicans bloom about the same time.

At the end of the flower garden backed by the Grape vines are blue and yellow flowers, such as the Japanese Bellflower, Veronica and Rudbeckia.

Last, but not least, come the pretty fall Pyrethrum uliginosum which is a tall white flower, placed in the background between the Larkspur, Campanula, Monkshood, Helenium, Snakeroot, Eupatorium, and Anemones in white, pink, and rose. Here Jack Frost calls a halt.—Jessie E. Hughes, *Phoenix, N. Y.*

In the garden of Primrose Court, the home of Mrs. N. A. Hughes at Phoenix, N. Y., where a forest green lattice divides the vegetable garden in the rear from the flower garden (see Mrs. Hughes' letter above.) Below at left is a view of the garden in October

SMALL-PATTERNED DAMASKS
from the looms of France

TO decorative fabric is more universally appropriate than damasks.

heir very name is indicative of their ent and glorious lineage. For it es from Damascus in Syria—a city :h in the Twelfth Century was famous ughout the civilized world for its ıtiful and intricately woven silks.

heir fascinating history, linking them with all the great decorative periods, may be glimpsed in the widespread use that damasks enjoy today. They are used for covering walls and furniture, for paneling, for hangings against which paintings or mirrors may be hung, for draperies, for cushions or an occasional chair.

And since there are many decorative schemes in which a large design cannot be used, damasks with small designs have come much into use.

The damasks shown here are representative of the small-patterned damasks to be found at Schumacher's, in a wide variety of designs and an excellent color selection.

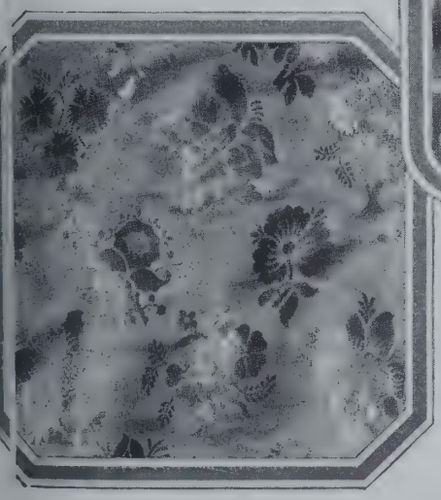
In the Schumacher collection there are drapery and upholstery fabrics for every decorative use—brocades, brocatelles, damasks, velvets, tapestries, hand-blocked and printed linens, toiles de Jouy, chintzes, and satins and taffetas in plain or figured weaves.

These fabrics may be seen by arrangement with your decorator, upholsterer, or the decorating service of your department store. Samples specially selected to fit your particular requirements can be promptly secured by them.

A damask from France, cleverly simulating, by the introduction of a lighter thread into its weave, the mellowness of an antique fabric

Here the design is brought out in a fine taffeta weave, on a satin ground. A damask particularly suitable for furniture coverings, draperies, etc.

In orchid, vert, blue or peach, this satin damask reflects in its beribboned bouquet the influence of Marie Antoinette's time



This satin damask, imported in a wide range of colors and color combinations is especially charming with French furniture

A latticed design, reminiscent of William Morris, is shown on a jaspé ground. In mulberry, vert, crimson and gold

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How you can, without added expense, have the professional services of an interior decorator, is explained in our booklet, "Your Home and the Interior Decorator." Beautifully illustrated in color, this book will be sent to you without charge upon request. Write to F. Schumacher & Co., Dept. D-6, 60 West 40th Street, New York. Importers, Manufacturers and Distributors to the trade only, of Decorative Drapery and Upholstery Fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles and Paris.

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Every flower and stone its tale

Dear Editors:

Truly 'every flower has its story, every stone its tale to tell,' and I wonder if I may give the Garden Neighbors a description of my rockery which I started a little over a year ago, using ideas that appeared at various times in the Garden & Home Builder, plus a few of my own.

The stump of an old tree was turned with the roots uppermost, and in the hollow between the roots I placed a shallow granite pan for a bird bath; filled in around the stump with clinkers from the furnace and rubbish for drainage; placed my stones and rocks and filled in spaces between with good garden soil and leaf mold. Next I planted my bulbs and plants. Here East met West, for most of my plants were sent me by friends: Columbine from Colorado, Dwarf Iris from Iowa, hardy Dianthus from Rhode Island, flourished in company with other low-growing plants of Sedum and Rock-cress. I tucked in a few Fairy-lily bulbs (Zephyranthus) pink and white, and sowed dwarf Nasturtiums and Gaillardia seeds in hollow bare spaces. Probably not quite 'according to Hoyle' in the colour scheme, but a mass of gay flowers from early spring until late fall. Every trip into the country brought back a new stone! —Miss C. A. Lehmann, *Detroit, Mich.*

Gladiolus wintered outdoors

To the Editors:

Gladiolus are treated by growers in their catalogues as annuals, in that the directions are to take them up each fall, winter in a temperature above freezing, and reset in the spring. I understand this to be the method pursued by every one growing this delightful flower.

In the fall of 1918, when the Gladiolus were dug, by an oversight some were left in the ground, deeply buried under the earth thrown out in digging the others. That winter, you may remember, was terrifically cold. Twice the water pipes in the street were frozen and had to be thawed out by the electric current from the power-house.

The following spring, when I was setting out my Gladiolus, I came upon those that had been overlooked the fall before. They were pushing bravely up through the mound of earth in which they had been buried during the extreme cold of the winter. Curious, I measured the depth at which they had lain. Nineteen, twenty, even twenty-six inches! And the little scamps were as sturdy as weeds.

'Now,' I concluded, 'if you can do that once, you should be able to do it twice, and so on, indefinitely.' Thereupon I changed the entire plan of arrangement of my Gladiolus. Tulips were naturalized, why not Gladiolus? So I set them in groups among the perennials, with the Darwin Tulips, being careful to get them not less than twenty inches deep. That fall, and most (but not all) succeeding falls, I gave them a dressing about a foot thick of green manure. They prosper with it, though they can live without it. From that time to this they have not been lifted. They have multiplied, forming clusters where a single plant once stood. They make tremendously strong growth each year, holding their heavy blooms erect on sturdy stems.

The only drawback I find to this arrangement is that they are very late blooming. Some of the original planting, at from twenty to twenty-four inches depth, come into flower so late that they have to be covered nights to save the blossoms from early frosts.

By experimenting, I have been able to bring them into bloom almost as I want them. Finding that the deeper they were set, the later they bloomed, I made shallower plantings. At a foot deep, they will bloom early, but they do not winter safely at that depth unless they have a very heavy dressing of green manure—a dressing at least two feet thick, if the winter is severe. The ideal depth, balancing safety in wintering against early blooming, I have found to be not less than sixteen or more than eighteen inches, with a foot of green manure.—Mary Mac Ide, *Freeport, N. Y.*

The garden as an old age pension

Dear Editor:

Perhaps someone will have time to suggest a helpful book or two for me to read on the garden and orchard part of home-making. In perhaps half a dozen years I will be put on the retired list with only half enough income to live comfortably. For years I have thought that it would be a better life to put half of each day into outdoor work, and the other half into indoor or office work.

Has not someone worked out the plan of a home with an acre, or two, or three, and a few animals (perhaps chickens,) a vegetable garden, a small miscellaneous orchard, and a few nut trees, thus providing almost all the needed food? This plan to include provision for lessening the need of labor as the years increase. Are there not trees which get beyond the need of continued cultivation, and yet provide food in considerable quantity? I want to know which trees need less care as they grow older, what sort of a garden will bear with less work in the future than in the past, what animals thrive with little care. What book discusses these things?—

A Librarian.

Would not the foundation of the plan be fruit growing with the Apple as the ultimate crop? Peaches are interplanted and then again the small fruits, even down to Grapes, Strawberries, and perhaps for the first year or two the annual crops such as Tomatoes to carry the operating expense as is done by the Canadians along the Lake Ontario shore. Perhaps some one who has actually done the trick will tell us about it.—Editor.

Tuberoses like lime

To the Editors:

Last spring I planted a half dozen double Tuberoses, Excelsior Pearl. One of them was located in a spot where lime had been put in so thickly that I feared the Tuberoses would never grow. But, lo and behold! when the others proved to be only ordinary sized this one was within two inches of being five feet high, and it had thirty-two blooms! Need more be said?

The morning after Christmas I planted outdoors the small tree sent with my renewal of subscription. It looms fine. Many thanks.—Mrs. E. F., *Virginia.*

A hint for next spring

Dear Editor:

When the happy time of seed sowing is at hand and boxes are being prepared for another venture in gardening, one often finds it necessary to abandon approved methods of soil preparation because of the difficulties encountered in securing leaf mold, and garden soil must then suffice.

I have found it helpful not only to add a generous supply of sand mixed in the customary way, but to place an additional layer on top of the boxes after the seeds have been sown. Even a moderately thick application will not smother seeds in their struggle for life.

The extra sand layer also helps to conserve moisture and prevents the soil from packing on the surface in a way that is very destructive to tiny plants, and at the same time it provides firmer anchorage, thus reducing the danger that often threatens seeds and small seedlings—that of being suddenly washed adrift.

Such very small seeds as must be lightly sown on or near the surface are easily detected by the birds' sharp eyes and unless some method of protection is devised our high priced seeds will continue to be devoured with hearty enthusiasm by feathered visitors. Offer them a sand dune for inspection and they will promptly seek other sources of supply. —Anne Greenlees Wallace, *Palo Alto, Cal.*

Growing large Watermelons

Dear Editors:

Perhaps some of the Neighbors have not seen the advice given to Watermelon growers in the proceedings of the N. Y. Farmers' Club (published in The American Farmer, October, 1847):

'Make the hills 2 feet high, 6 feet in diameter. Place a barrel on the top in the centre of each hill, and fill it with good manure. Plant melon seed all around on the outside of the barrel. Every morning pour a bucket of water into the barrel. When the vines have grown eight feet in length, cover the ends over with soil. Melons thus cultivated come to maturity three weeks earlier than when cultivated in the ordinary way, and are frequently grown to weigh 40 lbs. each.'

This plan is, of course, not calculated for extensive, but for garden culture, and we doubt not will answer where one desires to raise a supply for family use only.

In addition to the manure in the barrel we would apply a mixture of a gill of ashes, and the same quantity of plaster to each vine, applying on the earth, at the time of the plants coming up.—Clarence H. Corkran, *Washington, D. C.*

AN attractive setting made possible largely through the beauty of the Jaspé linoleum floor. Just wax and polish this Armstrong Floor every six months or so, and the years will leave its lustrous beauty unmarred. And so easy to clean! A going over with a dry mop is all that's needed to keep it bright and shining.

Out of the corners ...cozy nooks like these

IT'S like a treasure hunt—this game almost every woman loves to play... "Let's shove the couch away from the eplace! . . . How about putting it over the window? . . . That's it.

"Now, let's put the little gate-leg table ere—and the bridge lamp—behind the ouch, eh? There! . . . Isn't it inviting-ooking now? . . . I *do* like that better. I ist knew I could make a cozy little nook it of that corner!"

Changing things around like that—a eat satisfaction—unless your floors are d and worn. For then the shabby spots *ust* be covered up. The furniture has to stay put."

Transformed by the floor

nce this was true of the two cozy corners ou see here. But that was before the ellow-toned, softly rippled brown Jaspé oor of Armstrong's Linoleum was cemented over the old oards. Today the furniture can be placed in any happy semble—for wherever this Armstrong Floor shows, it adds the attractiveness of the whole room.

Jaspé is but one of many new floor designs obtainable in rmstrong's Linoleum—patterns for every type of room, prices to meet every budget. You can see them at local furniture, department, and linoleum stores. These Armstrong Floors are also shown, installed in model rooms, in Hazel Dell Brown's new book, "The Attractive Home—How to Plan Its Decoration." This 32 page, color-illustrated handbook also brings to all home-planners an offer of Mrs. Brown's free, personal service. It will be sent to anyone on receipt of 10c to cover mailing costs. (In Canada, 20c.) Address Armstrong Cork Company, Linoleum Division, 2644 Charlotte Street, Lancaster, Penna.

IT takes but a day to install a permanent, built-in floor of Armstrong's Jaspé Linoleum like the one pictured here. In the morning—move the furniture into the next room. Then down goes a coat of paste, right over the old floor. Next comes a layer of builders' deadening felt. Then the linoleum is cemented in place. At night—move the furniture right back in. There's no dirt to clean away. The job is done before you know it.

Look for the CIRCLE A trade-mark on the burlap back

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Armstrong's Linoleum for every floor in the house

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WILD FLOWER PRESERVATION SOCIETY

THE RIGHT OF EVERY CHILD

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Continued on page 440

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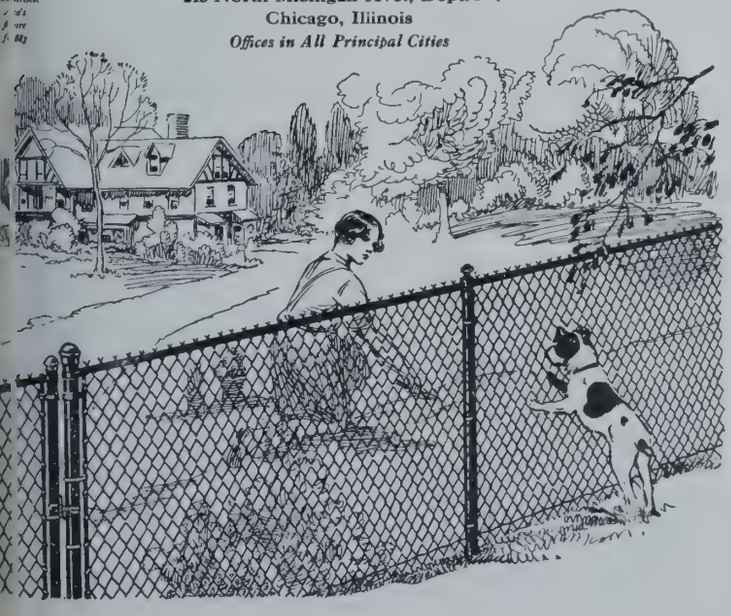

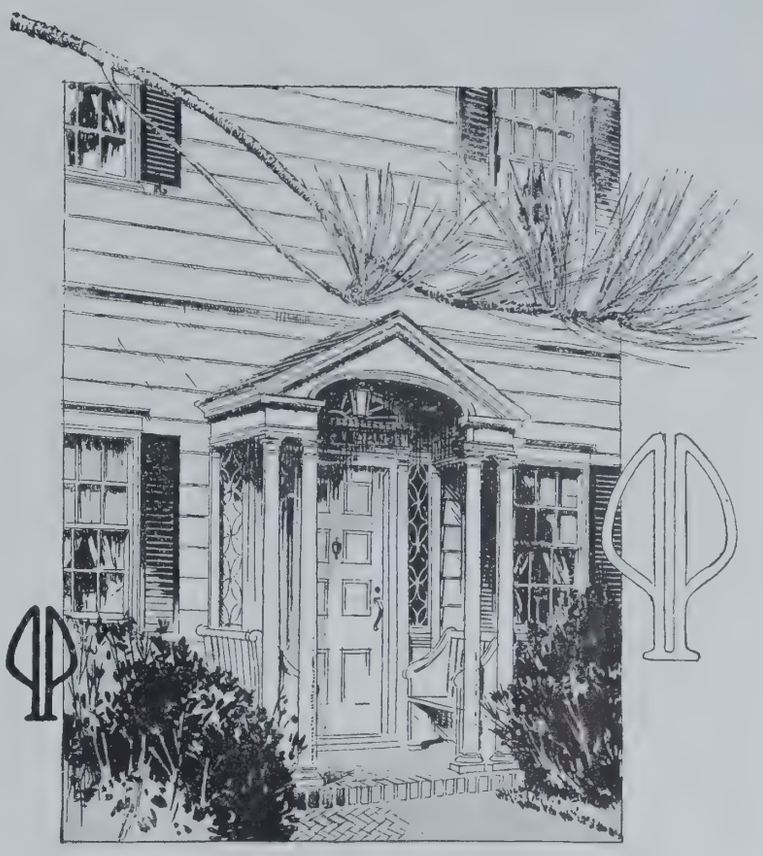

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Pondosa Pine
The Pick o'the Pines

Write for this booklet

THE NATIONAL

Garden Association

TO PROMOTE THE ANNUAL OBSERVANCE OF NATIONAL GARDEN WEEK

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SOCIETY OF AMERICAN FLORISTS AND ORNAMENTAL HORTICULTURISTS
SOCIETY OF LITTLE GARDENS
ONTARIO HORTICULTURAL ASSOCIATION
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THE AGASSIZ ASSOCIATION
NATIONAL HORTICULTURAL ASSOCIATION
THE SCHOOL NATURE LEAGUE
AMERICAN FORESTRY ASSOCIATION
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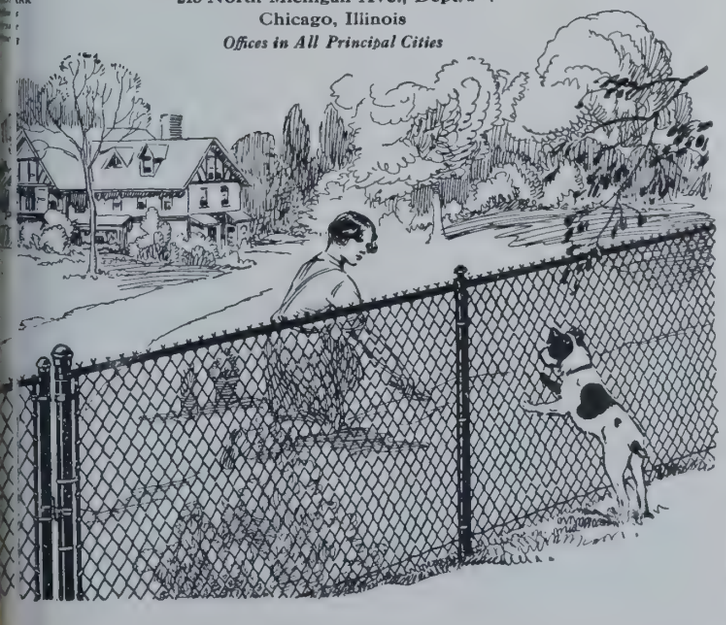

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The Pick o' the Pines

Write for this booklet

Your garden in the Northeastern section

Continued from page 404

weak lime-sulphur, or one of the new fluids now on the market.

Then, too, if good flowers are desired, disbudding should be religiously practised among the large flowered HT's. Some sorts are prone to produce large clusters of buds which, while they make a show in the mass, provide little in the way of cut bloom value. To cut when only one bud is open means the sacrifice of the others after they have robbed the central flower; therefore it is better to remove them when small and so get one big bloom which if cut with a long stem is immediately followed by a strong basal break. It is folly to cut Roses with very short stems; cut back to within three or four leaves, then a new, strong shoot appears which will bloom in a few weeks.

CULTIVATION AND GOOD VEGETABLES

Early June usually finds me with ground yet to be dug; therefore if you sigh for Corn, Beans and other vegetables, do not despair if the early part of the month finds the ground yet to be prepared. Get to it in the cool of early morning.

There will be lots of weeding to be done at this time but the use of the Dutch or scuffle hoe among the borders and rose beds will ease the situation. When in doubt what to do, go around with the Dutch hoe and stir, stir, stir. Never let the surface become caked. If watering is necessary do it thoroughly and hoe the surface as soon as possible afterwards. Incidentally, if conditions permit obtain a portable overhead watering system, and let it operate while you do something more important than holding a hose nozzle.

WEEDS ON THE ROCKERY?

Do not overlook the rockery: weeds are prone to appear here as elsewhere, but the fingers and a small hand tool are the safest tools. Irises ought to be blooming around this time; even the giant Bearded types love to be on a rockery or a rock bank, as do Aquilegias, both the large hybrids and the smaller glandulosa and similar forms.

Happy too is the gardener who has a batch of the giant Primulas, including japonica, pulverulenta, bulleyana, etc. At this moment, I positively gloat at the thought of the huge crown these Asiatic Primroses are pushing up.

Now is the time to set out young Chrysanthemums; give them a good position and, if possible, where a protecting screen can be put over them, if October flowering sorts are planted. Dahlias, too, should all go out, both roots and green plants; the latter should be staked right away and if slugs are around ring the plants with powdered alum. Everything in the way of annuals ready for transplanting should go out into flowering quarters this month, or at least be pricked out into temporary beds ready for lifting when opportunity occurs.

ASTERS FOR FILLING GAPS

Asters are particularly useful for late planting in perennial borders when gaps occur; lifted with a good root ball Asters can be moved even when in flower. Pansies and Violas that were set out in April or May will benefit by a mulch of rotted manure or peat moss; a very light dusting with nitrate of soda well away from the roots will be helpful, especially during a wet spell. No need to advocate constant mowing of the lawn or grass patches; a maddening job for the flower lover, but all the same grass is needed in every garden, if only for edgings. Everything in the border should be staked by this time, and nothing surpasses bamboo canes. For most purposes, the 4 ft. size is ideal and if the ground is moist they can easily be pushed in. These canes are likewise valuable for Gladiolus and if the modern strong growing sorts have been planted, supports will be needed when the spokes push up. Gladiolus can be planted up to mid-June; these will give some useful late blooms. If the Sweet-peas have made satisfactory progress, they should, by early June, be needing proper support, either in the shape of strings, netting, sticks, or bamboo canes; the latter are used by fanciers who grow their plants on the cordon system. But if the plants show no real vigor and are not well over 12 inches tall by early June, figure them as another failure and be content with yard high supports, for that is about as high as they will go if they are growing in the New York city area.

PINCH THE BUSH FRUITS

During this month if fruits are grown, it is good policy lightly pinch or cut back the side growth or laterals of Goo berries, Red Currants, Apples, and Pears. This tends to courage the plumping up of the basal eyes. Summer pinchi may be done several times so that by late fall when the lea drop there is little to be done.

Watch carefully the seedlings of perennials in the fran spray at intervals with semesan or uspulum to prevent dampi which is always a danger in hot humid weather.

By the end of the month, some of the Tulips will be ready lifting and those that have not been disturbed for two ye ought to be taken up. If lifted when the soil is friable the bu will come up clean and can be dropped into paper bags with t labels. Place in an airy shed or cellar but on no account perm the bulbs to remain in the sun. The advantage of lifting Tul before the stems fall off is that one can easily see where to d Tulips when lifted regularly and planted on new ground af cleaning and sorting to size, will remain healthy and certain not deteriorate. Stored in the cellar for a few weeks, the bu can be cleaned at leisure and be ready for planting next a tumn.

Daffodils are not ready for lifting in these regions before la July, so should not be disturbed until the foliage is yellow.

JOY IN EARLY PEAS

Harking back to the vegetable garden, if Early Peas we sown these should be yielding a picking before June is out. there be one thing the city dweller has no knowledge of it is re green peas. Scrumptious! The later sorts, whether dwa medium, or tall, should be staked or supported in some wa if allowed to lie upon the ground a hot spell following a delu of rain will cause lots of trouble. And if you like a tidy gard and really nice tomatoes, stake them and keep the plants to o or two stems. If the Onions and Carrots are doing well and quire thinning, get to it and afterwards mix some peat mo or sand with a little kerosene, sprinkling some along the ro to ward off the horrible maggots that mutilate these useful roo Thin Beets and other things that need it, and sow more Bea The various members of the Cabbage family ought to be rea for planting out as soon as the Peas are cleared; blow axfixo slug shot over them frequently to keep gray aphis and t wretched Cabbage butterflies at bay; if you don't, just when t plants are making headway there will be a loathsome horde caterpillars, consuming your prospective autumn crop cabbages, savoys, sprouts, etc. Make sure you have a good plan ing of Curled Kale, the most reliable and the hardiest of all t greens for this part of the world.

Your garden on the Pacific Coast

Continued from page 404

bloom again. Commercial fertilizer or bonemeal should be use for Delphiniums as the worms in the manure sometimes kill t plants.

Except where seed is wanted for propagation, keep the fade blossoms trimmed off; keep the garden well watered and addition to cultivation mulch the plants with old manure, stra or grass clippings. Replace the spring flowering bulbs an plants with summer and autumn bloomers, such as Dahlia Cosmos, Chrysanthemums, Salvias as well as the annua raised from seed, such as Asters, Zinnias, Scabiosas, Coreops and Calliopsis. Cuttings may be made now of Carnations an Chrysanthemums and of Nepeta mussini, and in the case of th two last, cuttings may be taken from the new growth at the bas of the plant.

Cuttings may also be made of the Sedums, Crassulas, Aubre ias and any alpine or rock plants that have bloomed. Look aft all climbing plants now and do not let them get too crowded; thi them out and keep them in good shape. Climbing Roses espec ally should have the young shoots tied up, and the beds be kep watered and mulched. Stake and tie up the Carnations as well other plants needing support, before they begin to bend dow

Cut off all faded blossoms from the Roses when the firs blooming is over and after putting bonemeal on the beds, leav the soil loose and rough that the watering may wash it in wel Later on smooth the surface of the beds.

Continue to plant Gladiolus, for succession, setting them out i

Continued on page 40

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It's 6 feet wide and 17 feet 4 inches long.
Frame is of steel.
All the wood is cypress.
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Your Kiddies Health How Important Is It?

Have you ever thought, that the very same thing, which makes you feel sort of run down and "spring feverish" each year, also affects your child?

Perhaps you have laid it all to being "too much shut in" during the winter.

But that's only half the truth.

The other half is, that you can be shut in, and still have an inside condition that's just as full of oxygen filled air; and just as teeming with the vitalizing power of the sun, as if your kiddies were playing every winter day, right outdoors.

You can do it, by having for them one of our Vitalarium Play Places. We might try to tell you here, something about how it's glazed with Vita Glass, that allows the full passage of the life giving Ultra Violet Ray.

How it's amply oxygenated, while being abundantly warmed. But then there would be no room left to tell you of the really remarkable effects of the Ultra Violet Ray and the full particulars of how to secure such effects for your kiddies.

So let's not attempt it.

Instead let us send you the complete facts as told by the Lord & Burnham Vitalarium circular.

Yes, that's so, summer is here and why worry now about next winter's shut-in?

Just because, if you don't get ready now, you won't be ready then. Building as you know, always takes more time than one counts on. If your kiddies health is important to you, send for the Vitalarium circular.

FOR FOUR GENERATIONS BUILDERS OF GREENHOUSES

Lord & Burnham Co.

Builders of Greenhouses and Conservatories

Eastern Factory	Western Factory	Canadian Factory
Irvington, N. Y.	Des Plaines, Ill.	St. Catharines, Ont.

Irvington	New York	Denver	Philadelphia	Chicago
New York	30 E. 42nd St.	1247 So. Emerson St.	Land Title Bldg.	Cont. Bank Bldg.
Boston	Cleveland	Kansas City	Toronto	St. Louis
Little Bldg	1304 Ulmer Bldg.	Commerce Bldg.	Harbor Comm. Bldg.	704 E. Carrie Ave.
Greensboro, N. C.	Buffalo	Montreal, Can.	St. Catharines	
300 Woodbine Court	Jackson Bldg.	124 Stanley St.	Ontario, Canada	

Your garden in the Northeastern section

Continued from page 404

weak lime-sulphur, or one of the new fluids now on the market.

Then, too, if good flowers are desired, disbudding should be religiously practised among the large flowered HT's. Some sorts are prone to produce large clusters of buds which, while they make a show in the mass, provide little in the way of cut bloom value. To cut when only one bud is open means the sacrifice of the others after they have robbed the central flower; therefore it is better to remove them when small and so get one big bloom which if cut with a long stem is immediately followed by a strong basal break. It is folly to cut Roses with very short stems; cut back to within three or four leaves, then a new, strong shoot appears which will bloom in a few weeks.

CULTIVATION AND GOOD VEGETABLES

Early June usually finds me with ground yet to be dug; therefore if you sigh for Corn, Beans and other vegetables, do not despair if the early part of the month finds the ground yet to be prepared. Get to it in the cool of early morning.

There will be lots of weeding to be done at this time but the use of the Dutch or scuffle hoe among the borders and rose beds will ease the situation. When in doubt what to do, go around with the Dutch hoe and stir, stir, stir. Never let the surface become caked. If watering is necessary do it thoroughly and hoe the surface as soon as possible afterwards. Incidentally, if conditions permit obtain a portable overhead watering system, and let it operate while you do something more important than holding a hose nozzle.

WEEDS ON THE ROCKERY?

Do not overlook the rockery: weeds are prone to appear here as elsewhere, but the fingers and a small hand tool are the safest tools. Irises ought to be blooming around this time; even the giant Bearded types love to be on a rockery or a rock bank, as do Aquilegias, both the large hybrids and the smaller glandulosa and similar forms.

Happy too is the gardener who has a batch of the giant Primulas, including japonica, pulverulenta, bulleyana, etc. At this moment, I positively gloat at the thought of the huge crown these Asiatic Primroses are pushing up.

Now is the time to set out young Chrysanthemums; give them a good position and, if possible, where a protecting screen can be put over them, if October flowering sorts are planted. Dahlias, too, should all go out, both roots and green plants; the latter should be staked right away and if slugs are around ring the plants with powdered alum. Everything in the way of annuals ready for transplanting should go out into flowering quarters this month, or at least be pricked out into temporary beds ready for lifting when opportunity occurs.

ASTERS FOR FILLING GAPS

Asters are particularly useful for late planting in perennial borders when gaps occur; lifted with a good root ball Asters can be moved even when in flower. Pansies and Violas that were set out in April or May will benefit by a mulch of rotted manure or peat moss; a very light dusting with nitrate of soda well away from the roots will be helpful, especially during a wet spell. No need to advocate constant mowing of the lawn or grass patches; a maddening job for the flower lover, but all the same grass is needed in every garden, if only for edgings. Everything in the border should be staked by this time, and nothing surpasses bamboo canes. For most purposes, the 4 ft. size is ideal and if the ground is moist they can easily be pushed in. These canes are likewise valuable for Gladiolus and if the modern strong growing sorts have been planted, supports will be needed when the spokes push up. Gladiolus can be planted up to mid-June; these will give some useful late blooms. If the Sweet-peas have made satisfactory progress, they should, by early June, be needing proper support, either in the shape of strings, netting, sticks, or bamboo canes; the latter are used by fanciers who grow their plants on the cordon system. But if the plants show no real vigor and are not well over 12 inches tall by early June, figure them as another failure and be content with yard high supports, for that is about as high as they will go if they are growing in the New York city area.

PINCH THE BUSH FRUITS

During this month if fruits are grown, it is good policy lightly pinch or cut back the side growth or laterals of Goo berries, Red Currants, Apples, and Pears. This tends to courage the plumping up of the basal eyes. Summer pinchi may be done several times so that by late fall when the lea drop there is little to be done.

Watch carefully the seedlings of perennials in the fran spray at intervals with semesan or uspulum to prevent dampi which is always a danger in hot humid weather.

By the end of the month, some of the Tulips will be ready lifting and those that have not been disturbed for two ye ought to be taken up. If lifted when the soil is friable the bu will come up clean and can be dropped into paper bags with labels. Place in an airy shed or cellar but on no account perm the bulbs to remain in the sun. The advantage of lifting Tul before the stems fall off is that one can easily see where to d Tulips when lifted regularly and planted on new ground af cleaning and sorting to size, will remain healthy and certai not deteriorate. Stored in the cellar for a few weeks, the bu can be cleaned at leisure and be ready for planting next a tumn.

Daffodils are not ready for lifting in these regions before la July, so should not be disturbed until the foliage is yellow.

JOY IN EARLY PEAS

Harking back to the vegetable garden, if Early Peas we sown these should be yielding a picking before June is out. there be one thing the city dweller has no knowledge of it is re green peas. Scrumptious! The later sorts, whether dwa medium, or tall, should be staked or supported in some wa if allowed to lie upon the ground a hot spell following a delu of rain will cause lots of trouble. And if you like a tidy gard and really nice tomatoes, stake them and keep the plants to o or two stems. If the Onions and Carrots are doing well and quire thinning, get to it and afterwards mix some peat mo or sand with a little kerosene, sprinkling some along the ro to ward off the horrible maggots that mutilate these useful roo Thin Beets and other things that need it, and sow more Bea The various members of the Cabbage family ought to be rea for planting out as soon as the Peas are cleared; blow axfixo slug shot over them frequently to keep gray aphis and t wretched Cabbage butterflies at bay; if you don't, just when t plants are making headway there will be a loathsome horde caterpillars, consuming your prospective autumn crop cabbages, savoys, sprouts, etc. Make sure you have a good plan ing of Curled Kale, the most reliable and the hardiest of all t greens for this part of the world.

Your garden on the Pacific Coast

Continued from page 404

bloom again. Commercial fertilizer or bonemeal should be us for Delphiniums as the worms in the manure sometimes kill t plants.

Except where seed is wanted for propagation, keep the fad blossoms trimmed off; keep the garden well watered and addition to cultivation mulch the plants with old manure, stra or grass clippings. Replace the spring flowering bulbs a plants with summer and autumn bloomers, such as Dahlia Cosmos, Chrysanthemums, Salvias as well as the annua raised from seed, such as Asters, Zinnias, Scabiosas, Coreops and Calliopsis. Cuttings may be made now of Carnations a Chrysanthemums and of Nepeta mussini, and in the case of t two last, cuttings may be taken from the new growth at the ba of the plant.

Cuttings may also be made of the Sedums, Crassulas, Aubre ias and any alpine or rock plants that have bloomed. Look aft all climbing plants now and do not let them get too crowded; th them out and keep them in good shape. Climbing Roses espe ally should have the young shoots tied up, and the beds be ke watered and mulched. Stake and tie up the Carnations as well other plants needing support, before they begin to bend dow

Cut off all faded blossoms from the Roses when the fi blooming is over and after putting bonemeal on the beds, lea the soil loose and rough that the watering may wash it in we Later on smooth the surface of the beds.

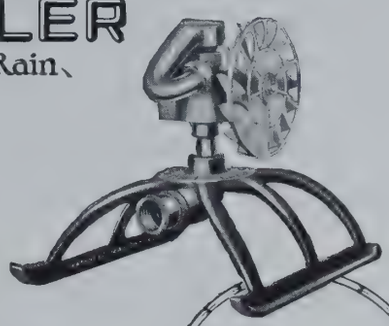
Continue to plant Gladiolus, for succession, setting them out

Continued on page 4

OUBLE ROTARY SPRINKLER

REG U.S. PAT OFF.

Next Best to Rain



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Try 10 Days

wners of beautiful homes everywhere find sy to keep lawns, flowers and all growing gs fresh and green with this new improved ble Rotary Sprinkler. No worry about hot summer days. The Double Rotary "a gentle shower" whenever you want Sprinkles over a circular area covering than 5,000 square feet, with maximum r pressure. Has a handy adjustable nozzle h, by a simple turn with the fingers, regu- water stream against wheel. Sturdy skid easily moved.

e Double Rotary solves your irrigation ems right—economically—for years to . Sturdily built of best materials—alum- water wheel, skid base; bronze and steel run in bath of oil. Standardized parts. ing to get out of order.

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We will send you a Double Rotary Sprinkler to try for 10 days. If you are not satisfied in every way, return it at our expense and we will refund your money. Price $12.50 postpaid anywhere in the U. S. A. Descriptive literature on request.

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—with the aid and protection of what the fence builder furnishes you.

Whether it be a garden fence, a lawn enclosing barrier to trespass, an ornamental entrance gate, or a tennis backstop—in any event you will find real SERVICE helpful.

The Company specializes on SERVICE—and Service of a standard that matches the high quality of its products. Yet prices are easily within reach of the modest purse.

May we send our Home Fence Booklet as a means of becoming acquainted?

American Fence Construction Co.
221-5 West 57th St. New York, N. Y.

Afco Fences

Complete materials for this Kiddy Play Place Vitalarium cost but $1090.
It's 6 feet wide and 17 feet 4 inches long.
Frame is of steel.
All the wood is cypress.
It's completely glazed with Vita Glass.

Your Kiddies Health How Important Is It?

Have you ever thought, that the very same thing, which makes you feel sort of run down and "spring feverish" each year, also affects your child?

Perhaps you have laid it all to being "too much shut in" during the winter.

But that's only half the truth.

The other half is, that you can be shut in, and still have an inside condition that's just as full of oxygen filled air; and just as teeming with the vitalizing power of the sun, as if your kiddies were playing every winter day, right outdoors.

You can do it, by having for them one of our Vitalarium Play Places. We might try to tell you here, something about how it's glazed with Vita Glass, that allows the full passage of the life giving Ultra Violet Ray.

How it's amply oxygenated, while being abundantly warmed. But then there would be no room left to tell you of the really remarkable effects of the Ultra Violet Ray and the full particulars of how to secure such effects for your kiddies.

So let's not attempt it.

Instead let us send you the complete facts as told by the Lord & Burnham Vitalarium circular.

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300 Woodbine Court	Jackson Bldg.	124 Stanley St.	Ontario, Canada	

Coldwell Model "L" motor lawn mower and roller, with gang units attached.

Your Lawn

Will Repay You For Intelligent Care

A beautiful lawn—what a delight! And what an *asset* to a home!

Small wonder that so many owners of estates and homes are giving devoted care to their lawns. They know that a beautiful lawn is a well-kept lawn—a lawn that is frequently mowed and rolled. And in this important phase of lawn maintenance Coldwell Lawn Mowers have played the leading role since 1867.

The Coldwell Complete line consists of hand mowers for small lawns, borders and general trimming purposes. Horse Mowers for large estates. Gasoline mowers for small or large country places. And the Coldwell Electric—the only electric lawn mower made—for suburban and city homes.

Pictured above is the Coldwell Model "L" motor lawn mower and roller. This machine is the development of many years of study and research by famous experts in the industry. No machine to equal it can be found. Efficient! Economical! Absolutely dependable! Yet, reasonable in price.

Coldwell Model "L" mows and rolls *simultaneously* a 25-inch swath. With gang units attached it cuts a 60-inch swath, 10 acres a day, on one gallon of gasoline. Extremely flexible!—it cuts close up to and around trees and shrubbery, along walks and borders. Negotiates steep grades with ease. Its cutting units ride ridges and hollows without swinging or wobbling.

If you will write to us giving approximate size of your lawn, we shall be pleased to arrange for a demonstration on your property, of the proper Coldwell Mower for your lawn. No obligation. Literature sent on request, Write for booklet on "Care of Lawn."

Below: Coldwell Electric Lawn Mower. As easy to run as a vacuum cleaner . . . therefore, practical for women as well as for men. All the operator has to do is to steer it. Plugs in on any electric outlet. Cuts a 21-inch swath. Send for booklet.

HAND — HORSE

SINCE 1867 COLDWELL

DEPENDABLE LAWN MOWERS

GASOLINE — ELECTRIC

COLDWELL LAWN MOWER COMPANY, NEWBURGH, N. Y., U. S. A.

Your garden on the Pacific Coast

Continued from page 406

alternate rows or places, for continuous blooming effect. Prun Wisteria thoroughly, as this insures blossoms as well as foliage It may be easily rooted now by means of layers. Select a goo branch or shoot, and after cutting a slit half way through it bury it in the ground about one inch deep, and cover lightl with soil. Peg it down securely, bending the end of the branc upwards, keep it well watered, and it will soon root, and ma be cut away from the plant and begin life on its own.

Your garden in the South

Continued from page 404

attention except for mildew or an attack by caterpillars; so in struct the gardener to sprinkle flowers of sulphur on the leave in the early morning, if mildew shows. And if caterpillars ap pear, use arsenate of lead mixed with lime, in the late evenin so the insects will get it for their early morning feed.

Cosmos, Cleome, Euphorbia, Balsam, Marigold, Zinni Gaillardia, Torenia, Browallia, Mexican Poppy, Salvias—red blue, and purple—and Sunflowers need little care, and wi often bloom, sow their own seed, and bloom again.

If no one can weed and care for the beds, it is better to mak solid beds of one kind of plant, than to try to have rows of bo ders, for the seedlings will come where they please. There is n better way to keep down weeds than to have a thick bed of plan like Portulaca; but do not plant the double kind if you wish it t seed and come again. Zinnias, and other plants too, will do muc better, have larger flowers and more of them, if thinned out t one foot or eighteen inches apart, but this requires time an some one to weed them from time to time, and the other way o just sowing the seed and letting the fittest grow will give fa results—much better than not planting at all.

Castor Beans (Ricinus) are found in such a variety of form now that they can be used to good advantage in many place The green leafed variety, with palmlike leaf, planted with th variety having a finely cut leaf, will make a handsome back ground planting, before which Cannas, Sunflowers, or Cosmo will look well. Or the bronze leafed kind can be used mixed wit the green, or alone, if it tones in with the house or other building It is very effective in Spanish courts and as the center plan where Acalypha, Crotons, Coleus, or other foliage plants a used in masses. Such beds will stay all summer with little car and still look well in fall. Alternanthera makes a nice borde plant for these and other beds, but should be clipped into shap when the grass is cut.

Many shrubs may be set out this month if care is taken t fill the hole with water, set the plant, firm the earth well, an put on dry earth as a top dressing, then cover for a day or s with a paper tent. Buddleia, Lantana, Althea, Hibiscus, Plum bago, Jasmine, and Cestrums (Nightblooming Jasmine an others) may be put out in this way.

If one is going away, all pot plants should be put into th ground. Geraniums, Palms, Aspidistras, Clerodendrons and man others can be put in the open beds, but Ferns, Begonias, Calad ums, and other more delicate plants, or those which naturally lik the shade, should be planted under the edge of shrubbery.

June is the month for setting out Palms, and there are man varieties that do well in this section.

Seeds of many vines can still be planted, for with the freque rains and hot sun they will make very rapid growth. But tho leaving home should take care not to plant vines near shrubber they do not want covered. Fences, trunks of Palms, garage and the stakes that carried the Sweet-peas, and other unsight places can be made a green screen by planting Cypress Vine Cardinal Climber or Mexican Morning Glory seed now. To th list can be added all the Morning Glory family (including th Moon Vine,) Jack or Hyacinth Bean, Thunbergia, Maurandy Balsam or Love Apple, Balloon Vine, Japanese Hop, and Orn mental Gourds.

In the orchard it is necessary to keep cans of ant poison o all this month (or use the Antrol outfit that had been so su cessful in California), for the ants will ruin the fruit. See th the cans have fresh honey in them, as it sometimes mildews warm, damp weather and the ants will not take it home.

Weeds will grow fast in the vegetable garden, and the ha rains will pack the ground, so it is necessary to hoe regular Water melons, Cucumbers, Okra, Squash, Pumpkin, and Mu Melons may still be planted, and Corn for the last crop of 'roa ing ears,' but must be watered if it does not rain once a wee

Equipping the modern kitchen

Continued from page 378

is a time and temperature chart for all the foods likely to be cooked in the average home. This clock may be had in a Gothic model or in an ordinary alarm clock style, both types being available in different finishes. It is readily portable and may be used for other household tasks. The clock has also been adapted to gas ranges and water heaters as permanent equipment for time control of the gas flow, cutting off the gas flow at the specified time.

Let me say a word here about electrically-operated time clocks which are plugged into the circuit between the appliance and the outlet. The clock is portable and may be used with the electric percolator, dishwasher, washer or other appliance and will turn the current on and off at the given time.

LEFT *One of the newest electric stoves suspends from the wall, allowing cleaning beneath, and includes grill and broiler*

Water heaters are electric, in storage and small immersion types; gas heaters may be had in the ordinary match ignition type and in instantaneous types; and in oil heaters there are small heating attachments that may be used with the water storage tank. The oil heaters are admirably adapted for farm or camp use where gas and electricity are not available. For use with the gas water heater there is an electrical switch which, by pressing a button, similar to the electric light switch, turns the heater on and off. The switch is usually located in kitchen and bathroom and many steps are saved by its installation, for it is not then necessary to make a trip to the cellar to light the heater.

An extremely handy cooking appliance is the electric oven on wheels. This small oven has a surface burner as well, and may be moved about just as a tea-wagon is.

For use in limited space there are many compact electric stoves with small portable ovens for installation in kitchen cabinets and cupboards. I almost forgot to mention in connection with electric ranges, the side-wall models which are set into the wall, providing a neat kitchen layout and saving of space.

The small electric appliances are intended primarily for dining table use although they are frequently used in the kitchen as well. These small appliances include the percolator, waffle-iron, grill, chafing dish, small hotplate, samovar and toaster. A newcomer on the market is a small-size electric waffle-iron which measures 5 in. in diameter. It is intended for use when only a limited serving of waffles is desired, for making patty shells, etc. It retails for about $3.95.

RIGHT *This automatic electric hot water heater may be had in various sizes and placed in basements or kitchen, solving the problem of how to keep hot water on tap at all times*

The small cookers, in electrical and non-electrical, in the so-called 'fireless' cooker and pressure types, serve splendidly as auxiliary cooking appliances. The small electric cooker, we have found, lends itself admirably to picnics. The food is placed in the cooker, the current turned on for the required time, then turned off and the food continues to cook on retained heat. The little cookers are equipped with handles and are easy to carry. And what a treat it is to set out a hot, savory meal in some favorite woodland spot! There is also a non-electric steam cooker for use on all types of stoves, that seems quite popular. In it may be prepared at one time vegetables and roast. Fuel cost is cut to a minimum because an entire meal may be cooked over one burner turned low.

Although practically all of the new houses have built-in cabinets in the kitchen to hold dishes and cooking tools, many of these cabinets are found to be insufficient and to lack the convenience of the separate, completely-equipped kitchen cabinets

Continued on page 412

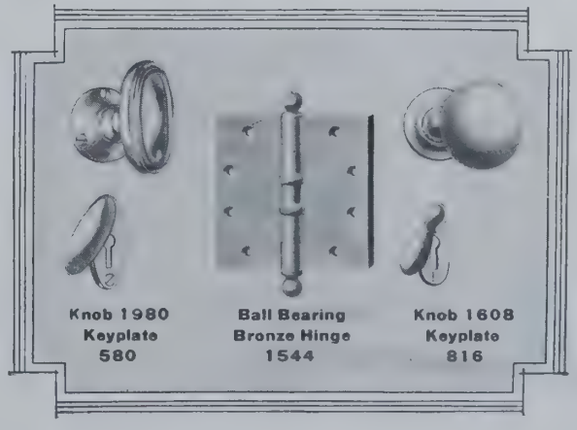
What of *your* hardware in the years to come?

WILL knobs and handles still be beautiful and uncomplaining in operation? Will doors swing smoothly on noiseless hinges—and locks be quiet and secure?

They will if, when first you build, you insist on Sargent locks and hardware of solid time-defying brass or bronze. The ball-bearing hinges and quaint knob of bronze on this door—and the easy-spring lock which does not show—are good for many years of active service. This quality of permanence has been built into every Sargent product for more than sixty years. Write for the *new* Book of Designs—it's free—and with your architect choose the Sargent style most appropriate to the architecture and decoration of your new home. Sargent & Company, *Hardware Manufacturers,* 48 Water Street, New Haven, Conn.

SARGENT

LOCKS AND HARDWARE



Tudor Stone Flagging

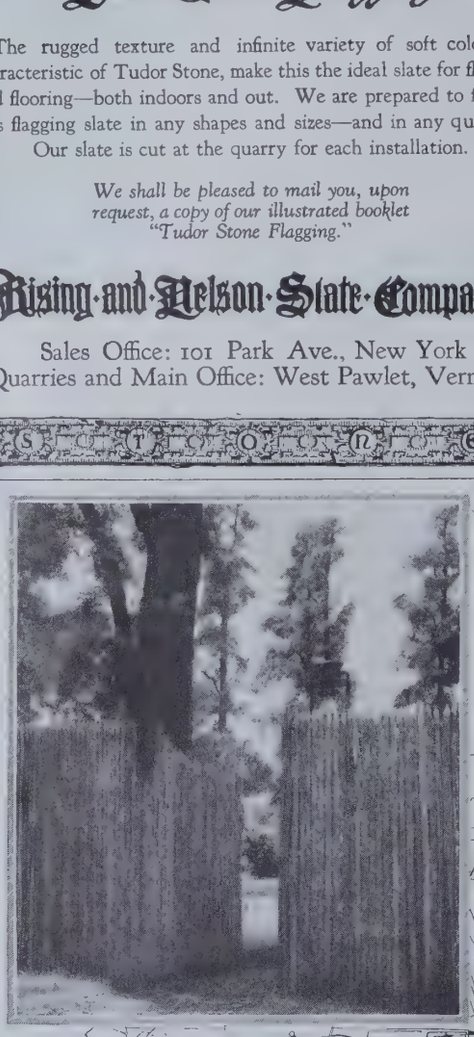
The rugged texture and infinite variety of soft colorings, characteristic of Tudor Stone, make this the ideal slate for flagging and flooring—both indoors and out. We are prepared to furnish this flagging slate in any shapes and sizes—and in any quantity. Our slate is cut at the quarry for each installation.

We shall be pleased to mail you, upon request, a copy of our illustrated booklet "Tudor Stone Flagging."

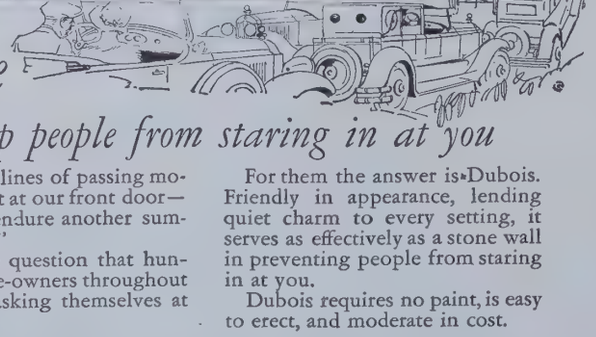
Rising and Nelson Slate Company

Sales Office: 101 Park Ave., New York
Quarries and Main Office: West Pawlet, Vermont

Made in France of split, live chestnut saplings bound with heavy, rust-proof Copperweld wire. Comes in 5 foot sections, in two heights, 4' 11" and 6' 6".



The first of this fence to be used in America was erected at Westbury, L. I. in 1901, and has never needed repairs!



A Fence to keep people from staring in at you

"THOSE long lines of passing motorists right at our front door—how can we endure another summer of them?"

That is the question that hundreds of home-owners throughout America are asking themselves at this time.

For them the answer is Dubois. Friendly in appearance, lending quiet charm to every setting, it serves as effectively as a stone wall in preventing people from staring in at you.

Dubois requires no paint, is easy to erect, and moderate in cost.

DUBOIS Woven Wood Fence

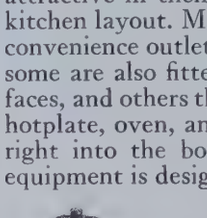
ROBERT C. REEVES CO.
187 Water St., New York
Please send, without obligation, your new portfolio illustrating the many interesting ways *Dubois* is being used.

Name.....
Address.....
City..... State..... 54

Equipping the modern kitchen

Continued from page 411

on the market to-day. The new portable cabinets are also very attractive in their finishes and add a harmonizing note to the kitchen layout. Many of the new cabinets are fitted with duplex convenience outlet for use with the various electrical appliances, some are also fitted with a light to illuminate the working surfaces, and others that I have seen are equipped with small electric hotplate, oven, and even with a small electric refrigerator built right into the bottom of the cabinet. Truly modern kitchen equipment is designed for service! There are also small, compact cooking units in the form of a small cabinet, with hotplate, and storage space for china, silver, linen, groceries, and a folding table and ironing board. All this equipment closes into the cabinet when not in use, making an attractive little unit that appears innocent of the dark secrets it conceals. Even the small apartment kitchenette or summer porch can have its electrical cooking equipment.

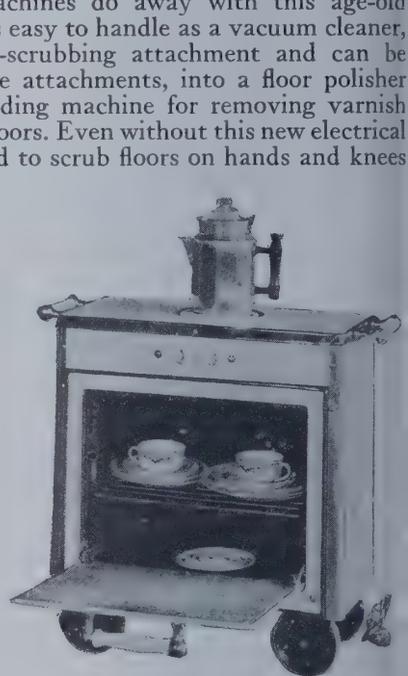


Small, inexpensive and practical is this electric food mixer and chopper

Unusual applications of electricity in the kitchen are the water purifier which removes from the drinking water any pollution or unpleasant taste; a home 'still' which provides distilled water for various household purposes. The still may be heated electrically, or by gas, oil or coal stove. Its capacity is 1 qt. and 2 qts. of distilled water per hour and the prices for the electric models are about $20 and $30 respectively.

Scrubbing floors and polishing silver, brass and copper are strenuous jobs which we ordinarily put off as long as we can. No woman likes to get down on her knees to scrub her floors. The new electric floor machines do away with this age-old drudgery. The machines, as easy to handle as a vacuum cleaner, are provided with a floor-scrubbing attachment and can be converted, by changing the attachments, into a floor polisher and then again into a sanding machine for removing varnish preparatory to refinishing floors. Even without this new electrical device, no woman is obliged to scrub floors on hands and knees for there are a number of long handled mops, and dust pans that make stooping unnecessary.

The little motor that operates the sewing machine (that is, where the motor is separate from the machine) can be made, by use of an attachment, to mix cake batter and then, by another attachment, to polish silver and copper.



A movable hotplate and food warmer, with attachments for percolator and other utensils, solves the question of hot foods in sick room, veranda, etc.

Not a word has been said as yet about dish-washing devices. There are several types on the market, from the simple faucet attachment to the electric dish-washer built right into the sink, which is the most practical installation for a dish-washer, it seems to me. When the current is turned on, hot water is sprayed from a revolving spray or pump, reaching all parts of the dishes and cleansing them. A hot-water rinse dries all the dishes, leaving only the silver and glassware to be wiped. Only a small amount of water is needed for the entire dish-washing operation as it is drained and then sprayed over and over again. And all it costs to operate an electric dish-washer three times a day for fifteen-minute periods is less than one cent for the three meals. I recently saw a new sink that you might be interested in. It has built-in washing and drying compartments and is a great dish-washing convenience, doing away with bunglesome dishpans and other receptacles for washing vegetables. The dishes and vegetables can be washed in running water. Each compartment drains

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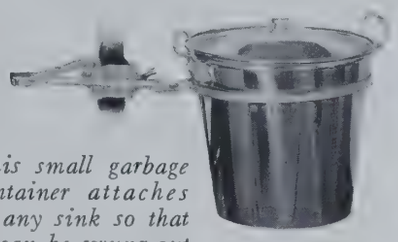
Equipping the modern kitchen

Continued from page 412

separately. For the ordinary sink there are dishpans of papier-maché that are easy and light to handle, prevent scratching of the sink, and greatly lessening the danger of chipped china and broken handles.

But no modern kitchen is a well-equipped one that does not contain an electric ventilating fan to keep the kitchen as cool as the rest of the house and to waft merrily outdoors all cooking odors. There are fans mounted on adjustable panels that can be inserted into windows of varying widths, being adjustable like the old-fashioned screen. These fans are plugged into the ordinary house lighting circuit and can be had for as low as $12.50. Of course, models for permanent installation in the wall may also be had.



This small garbage container attaches to any sink so that it can be swung out into use when needed

A 'no-touch' serving fork seemed to me a long looked-for device. By its use one need never messily shake a potato or slice of meat, for instance, onto a plate. The new fork picks up the potato and quickly and neatly pushes it off the end of the fork. The fork is finished in nickel and makes an attractive table appliance. You are no doubt familiar with the tongs now on the market to pick up food from the pan. These tongs are made in different sizes for use with crisp fried bacon, with ears of corn, etc., where the use of a fork is many times disastrous.

In a quick review of other tools, let me mention, the small spatula with 4-in. blade, the various 'safety' can openers and openers for glass-top jars, ball-bearing and other new types of egg beaters, food graters operating by a hand crank, jelly bag supports, the nut-cracker that does not crush the nut, the garbage container that is clamped to the sink drainboard, so that it can be swung out into use when needed, and the two-in-one garbage container which has an inner galvanized receptacle that fits into an air-tight container, finished in white enamel. A foot lever facilitates the removal of the inner can, so that the outer container need never be removed from the kitchen.

Where space is limited this combination refrigerator, sink and storage closet makes a desirable kitchen unit

For the woman who is interested in her appearance and in preserving her good looks there is a hand-lotion dispenser that is fastened above the sink so that immediately upon clearing away the last dish, she may apply the lotion.

Kitchen tools that need to be chosen with great care are the knives and cutting instruments. And to keep cutting tools in service they must always have a good, sharp edge. There are many knife-sharpening devices to be had, from the conventional sharpening rod to the newer safety sharpeners, some of which are attractive as well as practical in their nickel plated finish. There are several 'pointers' to be kept in mind about the purchase and use of knives. Let us review them quickly. A knife should not be selected by its appearance but by its blade. Do not choose one where the blade extends through the handle and is fastened by rivets because such handle will crack in washing

Continued on page 431

WHITE MOUNTAIN
STONE WHITE DE LUXE
Refrigerators

In Colors
TO MATCH THE MODERN KITCHEN

Embodying every feature of advanced refrigerator construction and retaining every quality developed during more than half a century of refrigerator building experience, we offer the White Mountain Stone White DeLuxe as the greatest achievement of one of the oldest and largest refrigerator manufacturing companies in the United States.

Its inner walls are lined with pure white quarried stone—superior to all other types of refrigerator linings.

Its thick insulating walls are made up of layers of stone, selected pine, corkboard, charcoal sheathing and heavy oak. Hand fitted doors equipped with air tight gaskets and hung with massive heavily nickel plated hinges and catches.

Four bolts at top of ice chamber provide for immediate or future installation of standard electrical refrigerating units. The construction of this refrigerator makes it especially suitable for the economical use of electrical refrigeration.

And this wonderful refrigerator is enameled in colors to match the modern kitchen—White, Blue, Grey, Green, or Ivory. Also in natural oak—unfinished if desired for custom colors or finished in special colors to order.
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Write for descriptive literature and name of local dealer.

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Furnishing the veranda

Continued from page 356

tables in brilliant Chinese lacquer red. A long table of grayish coarse-grained cedarwood, softly waxed, holds two big green Chinese bowls of flowers and is often used to serve a buffet supper or luncheon. Two very fine, flat, round aquariums mounted in frames of black lacquer, and on low tables at opposite sides of the veranda where the light can fall through them shimmering on the backs of the goldfish and bringing into clear relief the delicate tracery of the red coral branches and the colorful shells in their depths. Against the warm ochre of the plastered walls hangs one of those intricate and delicate Chinese bird-cages, and on either side of the doorway great square pots of green porcelain are filled with tall plants of feathery bamboo. The cushions in the chairs and on the couches are of flame color and of tan, and some are of that beautiful shade of deep bluish green. They are large, oblong and very soft, many of them finished simply at the corners with long tassels weighted with glass beads.

Chinese cane furniture is not as expensive as the French cane and though it is not as finely woven and is to be had only in black and natural, and occasionally red, black and natural, it is most comfortable, durable and decorative.

For terraces and verandas that are very much exposed to the weather, as well as for gardens, iron furniture is undoubtedly the best to use. This is now being made in many good shapes and is, moreover, really comfortable. Some of the designs from the Regence and Directoire periods have been adapted delightfully to iron furniture and we have chairs and tables executed in this manner that are very graceful and fine. When painted it will, of course, stand any kind of weather. Round iron tea-tables have tops that are marbleized and then finished with a varnish that will withstand rain. Others can be decorated with wreaths of fruits or some landscape painted on them in the old manner.

The only kind of fabric that can be used for cushions left out in the dampness and even in the rain is the sunfast and waterproof glazed chintz. This comes in an excellent line of vivid colors including a metallic gold and silver. It can be made into very gay cushions and is highly practical for use in boats and gardens or other exposed places.

In one enclosed garden several of those big mushroom umbrellas flaunt their canopies of gold and blue, and in their shade are arranged inviting groups of furniture. Armchairs and a double low-backed settee of a Directoire design, whose seats woven of thin lattice metal make them really comfortable are painted a turquoise blue, and one or two small iron tables in the same color have removable tray tops of glass, set in a light metal frame with handles, which makes them especially convenient to use for tea. On the grass are a number of fat round cushions about the shape of overgrown button mushrooms, which are covered with glazed waterproof chintz in orange, pale yellow and turquoise, the different colors alternating in a big diamond design like a harlequin jacket.

Especially appropriate for use in the veranda of a Spanish or Italian house are tables of wrought-iron with tops made of Moorish tile. These tiles are interesting in design and abound in rich deep colors, blues, greens and yellow predominating.

From Spain come big bowls and great flat plates of copper lustre, so beautiful for flowers and fruit, and also from Spain the colorful wine jars, blue, orange and green, that look as though they had been stolen away from Ali Baba's own garden. There are also flower-pots of many sizes, both great and small, made in pottery and in good colors. These are effective and convenient and groups of them filled with blooming plants add a definite note of color and decoration to any veranda.

The loggia of a small Italian house, with walls of warm pink plaster and floor of dull red and yellow tile, has a small wall fountain with a simple rounded curb. Grouped about this low curb are flower-pots of highly glazed blue and green pottery some small some large, and all filled with blooming plants. Above it, on the wall, are other small pots of trailing ivy held in place by iron rings securely screwed into the plaster. These smaller pots form a high half-circle about the fountainhead. Other wall spaces hold decorative, wrought-iron wall pockets filled with ivy. A pair of big Spanish wine jars in deep greenish blue, flank either side of the entrance door and groups of flower-pots are placed along the long low embrasures of the openings.

Continued on page 42

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IRRIGATORS

THE WATERFAN
For Lawns, Flowers and Gardens

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$1700 buys all the materials and full equipment, heat included. The "plus" represents the concrete work and the workmen's time in erecting the house, which is not included in the $1700 price.

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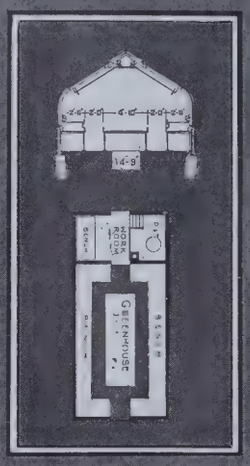

Making a berry to fit a trying climate

Creating a berry for Texas

DR. CYRUS N. RAY

Raspberries having been my favorite fruit while living in the North, I attempted to grow them in Texas despite the almost universal belief that they were unsuited to its climatic conditions.

Most of the commercial varieties of Red, Black, Purple and Yellow Raspberries were tried but most of these died during the first summer, despite adequate irrigation. The Kansas Black and the Columbian Purple, however, seemed to be exceptions and lived and produced good crops for four seasons, at the end of which time they also became diseased and produced poor crops.

Many types of Blackberries and Dewberries were tried and

Dr. Cyrus N. Ray's No. 8 Berry combines Loganberry and Red Raspberry qualities. Fruits ruby red, 1 in. long, $\frac{15}{16}$ in. broad, average $\frac{1}{8}$ oz. weight

all made a wonderful growth of apparently healthy vines but most of them produced few or no berries. None of those originating on the Pacific Coast would set fruit. Neither Burbank's Thornless White Blackberry nor the Himalaya Berry would produce anything but a jungle of heavy vines.

Some years ago I tasted some fresh Loganberries and soon afterward ordered some plants from California. All soon died, except one which was nursed, shaded, mulched and irrigated. The plant grew nicely in the cool periods of spring and fall but made no growth during the summer. The cane growth of the previous season usually was frozen back to the ground each winter. This occurred every year until the fourth, when a cane three feet long came through alive and produced four blooms which were pollenized with the pollen of the Nessberry which is a large maroon-colored berry originated by Prof. H. Ness of the Texas Experiment Station. The Nessberry is a cross between the American Red Raspberry and a Dewberry native to Louisiana. This plant is large, thorny and of a semi-prostrate Dewberry type, producing a few extra large fine-flavored berries. The berry parts from the stem like a Dewberry but at the same time, has considerable of the flavor and quality of the Raspberry.

Prof. Ness spent a number of years in making the cross and in growing the few seeds of the almost sterile berries. It comes from five plants selected from among two hundred and eighty

Continued on page 419

Knee deep in June

Continued from page 373

petals when they are three or four days old. The French lady has, too, lasted much longer.

Why is all this richness of color, profusion of bloom, and size unprecedented? Examining the weather record one sees that for the year to that date we were just about normal in rainfall, though during the growing weeks since the frost left the ground we had been, as I have above written, much under normal. There had been all too many sunny days and high, hot winds. The average temperature, however, according to the weather man's carefully kept figures, was 199 degrees less in its accumulated differences than usual. Perhaps here is the answer, but I suggest it hesitatingly.

Whatever be the reason, it seems now assured that there is less of skill than of climate in garden success. I harbor a wish that I might reach across the Atlantic and pull into Breeze Hill garden this morning some of my English friends who seem to hold a peculiarly supercilious attitude toward American Rose growers, because, I fancy, some of them really wonder how we can find time between chasing the buffalo off the streets and repelling the Indians to consider Roses!

WHAT ARE THE BEST LILACS?

The answer to this question is that the best dozen Lilacs are those you like best, but considering a number of dozens leads me to feel that there is so much similarity in so many of the named varieties that it is purely a matter of personal preference.

At Breeze Hill I seem to be able to isolate groups of Lilacs within the circle of hybrids based upon Syringa vulgaris. There are definitely white Lilacs, and within this one definite color—or absence of it—one can find smaller and larger flowers and panicles, in single and double, according to his preference.

Then comes the near-blue group, no member of which is pure blue, but which can be broadly classified again into single and double, large and small, both as to panicle and flower. The classification can be extended across the near-pink Lilacs to the near-purples, including the dark flowers like Volcan and Toussaint l'Ouverture. Differences within these groups are differences of personal preference largely, and in the very newer Lilacs one sees only slight betterments or variations.

So if I had to give a list of the best dozen Lilacs to anyone, I would name those that looked good to me, and let it go at that.

But when one considers the outer circle of Lilacs, dealing with other species than S. vulgaris, a different situation is encountered. Best of them all, as Professor Sargent seemed to think, and as I quite humbly agree, is S. pubescens, yet seemingly outside the low visibility circle of the nurserymen's stock. It comes just a bit later than the average of the vulgaris varieties, but it sounds a new note in color, fragrance and plant habit. The color could be hinted at as pale lilac or lavender; the flowers are small, long-tubed, on large panicles, and are produced all over the plant. That is, this species does not seem, even with some age, to run to the bare legs which inevitably come to characterize the vulgaris hybrids, and thus it is a striking object in the edge of the shrubbery or on the lawn. Its fragrance is exquisite, its hardiness indisputable, and its desirability for many gardens great. I have seen it bloom in a four-inch pot, and I continue to wonder why nurserymen overlook it.

Syringa reflexa is also different, for its panicles hang down instead of standing up. They are on a plant with peculiar foliage, and of not so pleasant a habit as that possessed by S. pubescens. The flowers are sparsely produced, and give us actual pink such as is not found in any vulgaris hybrid I have ever seen. The unopened buds are rich carmine, and the effect is indeed pleasing.

Too many shrubbery borders omit Syringa villosa and S. Josikaea, two old Lilacs of very desirable shrub quality in two distinct shades of handsome flowers, carrying the handicap of a disagreeable odor.

Too many gardeners overlook the desirability of cutting out the finished blooms on the Lilac for the sake of neatness and for the sake of strengthening the plant by preventing seed production. A little judicious restraint will tend to remove some of the leggy reproach I have heretofore ascribed to the superb American and foreign hybrids which ought soon to wipe out the word Lilac' from the nurserymen's catalogues and plate books, substituting descriptions of actual varieties.

There has been dispute as to how Lilacs should be grown if

Continued on page 418

TULIP BULBS

(May-Flowering)

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We are making the readers of Garden & Home Builder a very special offer on the following **Darwin, Breeder** and **Cottage Tulips** and are suggesting a color scheme for border planting. Many lovely color schemes may be had with this class of Tulips. Combinations of several varieties are frequently used in the better gardens to attain certain desired color effects. We believe, however, after many years of planning some of the finest garden displays of these Tulips in America, that they are seen to best advantage if planted in clumps of 25, 50 or 100 of a variety with a definite color scheme in mind. Our Advance Bulb Catalog issued in May lists 155 varieties of these—The Aristocrat of the Tulip Family, but we recommend the following Special Border Collection and suggest that they be planted in the order given.

TEN FINE VARIETIES	Per 100	Per 1000
Reverend Ewbank—Beautiful soft lavender-violet	$4.00	$38.00
Psyche—An even tone of soft rose	4.00	38.00
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Apricot—Best described as ruddy apricot	7.00	68.00

25 each of a variety at 100 price; 250 each of a variety at 1000 price.

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10 Bulbs each of the above 10 varieties, 100 Bulbs	$ 5.00
25 Bulbs each of the above 10 varieties, 250 Bulbs	12.00
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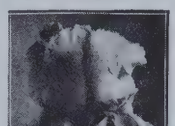
BEAUTIFUL IRISES



Modern Bearded Irises will be grown by the millions when better known. They bloom after tulips and daffodils, and rival orchids in beauty of form, poise and wonderful coloring.

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LaBars' Rhododendron Nursery
Box 65 Stroudsburg, Penna.

Knee deep in June

Continued from page 417

they cannot be grown on their own roots—a process quite slow. One group of enthusiasts insists that they must be budded on Syringa vulgaris, and another group insists that they should be budded on Privet. Frankly, the latter seems preferable, because it will be easy to detect an 'escape' if the desired species is on the Privet root, and impossible to detect it if it is on a vulgaris root. Moreover, proper growing and proper planting means satisfactory permanence on Privet roots, and plants can be produced cheaper and sooner that way.

WHAT COLOR DO YOU LIKE BEST?

Breeze Hill garden has only one pair of gates, sufficing to keep visitors from entering through the manure yard. The other entrances are always open, and visitors are many. Mostly they are interested, and I find myself listening to the comments on the colors that appear from time to time as Nature paints with her marvelous pigments the garden picture.

Just now there are several splashes made by propagating from one selected plant of Lobelia erinus, a deep rich purplish blue flower. This draws visitors constantly, and I must answer many inquiries as to what it is. So I must register purple-blue as a color that attracts more than the average.

But the rose garden will soon dispossess the supremacy of blue! There anything is right so long as it is yellow, unless it is salmon or orange, and the deeper the yellow, salmon or orange the more certain the flower in that depth is to be the effective magnet for the glances, the feet and the remarks of the visitors. One wonders why this is, and the only answer so far seemingly possible is that pink is the conventional rose color and that it is accepted consequently and conventionally, any variation from it proving attractive, as variations customarily do. The entering of the Austrian Copper blood into the stream of Hybrid-tea Roses has certainly provided notable attractiveness to the major number of casual visitors.

GETTING THE BEST OUT OF CLIMBING ROSES

It is necessary to confess that I am a Climbing Rose 'bug,' or fan, or enthusiast. The vigor and informality of the average hardy climber which blooms but once appeals to me in contradistinction to the bush Roses, which also I do my best to pet into such beauty as their introducers insist they possess.

Now the average Climbing Rose trained on a hedge or on a pillar is a vigorous plant. It blooms on shoots which spring from wood of last year or previous years, but as it blooms—at least at Breeze Hill, where the treatment is fairly liberal—it tends to send out strong new side shoots from these same old shoots, which grow faster than the bloom-producing shoots and obscure the picture these blooms might produce.

I have found it desirable for years to sharply prune back these soft, active lateral shoots, for two good reasons: their removal permits the bloom shoots to have the center of the stage at the time they deserve it, and likewise fosters the production of the strong renewal shoots toward the bottom of the plant on which to build the next year's bloom.

WHAT PRICE GARDEN ACHIEVEMENTS!

In some fashion we do not yet seem to have discovered that a garden costs money and deserves that cost. I am moved to this reflection, which I do not mean to state in either a hopeless or a cynical fashion, by many experiences, one of which recently occurred when a visitor hunted me up and expressed her satisfaction with the beauty of the blooms on a great Frau Karl Druschki Rose and her deep disappointment that she had been unable to root from her Druschki the slips which she thought ought to give her plants for her friends. She said pathetically, 'How shall I manage to get these plants for my friends?' She looked on me with astonishment and a little touch of horror when I said, 'Why not buy the plants? They cost only a dollar each.' It had actually never occurred to the lady that a good Rose is worth as much as a box of candy or half the price of a theater seat, neither of which of this world's satisfactions is renewable without a new expenditure.

So as I walk about Breeze Hill with visitors I find people who wear good clothes and come in expensive automobiles never considering that if they really want garden beauty they might well spend money for it. How can we improve their garden perspective? What price garden achievement?

Creating a berry for Texas

ntinued from page 416

ich were from a second sowing of seed of the first generation, except the five being more or less sterile.

The origin of the Loganberry is disputed. It is said to have peared spontaneously in a garden in California where native wberries and European Red Raspberries were being grown. was thought by Judge Logan to be an accidental hybrid. hers think that it may be a berry native to that region. Whatr its origin, it possesses valuable characteristics of both types berries; and in the cool, moist, mild climate of the Pacific ast it is a wonderfully productive berry. Elsewhere in the ited States it has been a rather complete failure.

It seems that a number of berry experiments have been de by crossing two distinct species and the later sowing of scattering seeds of the almost sterile berries until plants ntually appeared which produced normal berries or the eximent was abandoned.

It occurred to me that, inasmuch as I was not particrly interested in collecting data relative to the Mendelian v, one might have more favorable results if one were to bridize two different hybrids of the Raspberry and Dewberry, h of which had been proven fertile, than to start over with o other species of the same. The results thus far have jused this thought. The seeds were planted early in the fall of 24 and came up promptly and were kept growing all winter an unheated glassed-in pit. In the spring they were transred to the open ground in full sun and were regularly irried. There were twenty-five plants and all but eight greatly embled the Loganberry mother. Five of the latter grew very ll but the balance of the Logan type were poor growers and st were small. Some, after two years' growth, were only a foot h; two were frozen to the ground like the Loganberry; the ers came through with all canes intact but bore no flowers s season, which might have been expected as the Loganberry y fruits in the third year, from tip rooted plants. But those ich took leaf and cane characteristics similar to the Nessry, grew very vigorously, producing heavy vines which grew nty feet long and rooted at the tips like Dewberries, these es being thickly covered with soft thorns.

Contrary to the predictions of those supposed to know, ee of the eight plants produced berries abundantly, all of ich were fertile and well filled; three produced plants where t of the berries were large and full and part scattering and i-sterile; two produced no perfect berries but only two or ee drupelets to a berry. There was considerable variation the flavor of the fruit from the three plants which produced it all of which was perfectly filled.

Number Eight produced a nearly round bright ruby red tenfruit an inch long and fifteen-sixteenths of an inch broad, ring a flavor unlike any other fruit of this genus, almost as eet as the Red Raspberry yet having just enough of a very d agreeable tartness to give it a distinctive tang. It has all good flavor qualities of the Red Raspberry and is entirely king in the slight astringent flavor characteristic of the Dewry and the Blackberry. The fruit is produced abundantly clusters of six to eight berries. It separates from the stems e a Blackberry. Six of the larger berries weigh an ounce.

Number Two is also a large nearly round red berry of the ne size but with a grayish bloom. It is also an extra large meltberry of Red Raspberry flavor but with considerable acid. e berries occur abundantly in clusters of twelve to fourteen. mber Two begins to bear late, after Number Eight has alst ceased to bear. The crop from it lasts up into July which ery late for berries of the Rubus genus when grown in Texas. Both berries have few seeds and extra large drupelets some he latter measuring five-sixteenths of an inch across.

Number Seven produced cone-shaped ruby red, very acid ries.

The berries on the partially sterile plants varied from light very dark red and all were very acid.

I have wondered if in the past evolutionary history of berries this family, there have not appeared types superior to our sent known forms. It may be possible that these were une to compete in the jungle struggle for existence and the ious stems diverged to suit the peculiar conditions found in widely separated parts of the world where the different cies are found to-day.

Continued on page 420

EXPENSIVE— Ants

Ants cost you hundreds of dollars yearly, sometimes thousands, if you have many plants, shrubs, trees and other decorative vegetation to protect.

They do it by fostering the growth of *aphis, mealy-bug* and *scale* which cannot be successfully controlled until you first control *the ants.*

E. L. Doheny, Jr., Henry E. Huntington, Wm. Wrigley, Jr., the great Pioneer Nursery of Monrovia, California, The Sunkist Orange Growers, the University of Southern California Medical Department, Golden Gate Park, San Francisco, and other prominent men and institutions are users of THE ANTROL SYSTEM.
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Our Peony Booklet is compact, practical and helpful. It also lists the choicest varieties of Japanese and German Irises and other Hardy Perennials. Send us your name and address today; we'll mail the Catalog as soon as it comes from the press.

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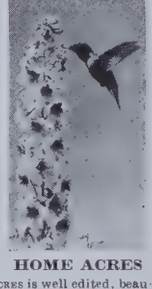

MOUNTAIN MAGAZINE

B. G.

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MOUNTAIN MAGAZINE—the cooperative national quarterly bulletin of the Adirondack Club and 70 other Associated Outdoor Clubs and Societies—a meeting ground for the interests of outdoor organizations generally. **50 cents postpaid for a year.**

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BULLETIN GUILD

133 Great Oak Lane Pleasantville, N. Y.

Creating a berry for Texas

Continued from page 419

Possibly the recombination after all the untold ages of separation, will bring back these ancestral types or evolve new forms as yet unknown. Certainly it will prove a fascinating backyard hobby for those possessing patience and a keen desire to delve into the secrets and mysteries of nature. Having recombined two species of Red Raspberry and two of Dewberry from four widely separated parts of the world, by crossing two hybrids with the above results, other hybrids have been crossed into the stock this year with the hope of bringing in other ancestral tendencies and creating other forms.

For those who wish to begin plant breeding experiments the technique of crossing berries is as follows: the flowers from the plant to be used as the pollen parent are gathered the day before being used and are placed in a wide mouthed fruit jar which should be left open and set in a dry place. The crossing is done during the forenoon following the gathering of the pollen flowers. The flowers to be used as seed parents must be those just ready to open on which the petals have not yet expanded as only such have not been visited by bees.

To prevent self pollination, the pollen producing parts of the flower selected as the seed parent, must be cut away. This is done with a small bent scissors. The central cone shaped portion of the flower is the part which produces the seed and the pollen producing parts are arranged in a circle around it. The base of the calyx is cut away in a circle, this carries with it both the stamens and corolla which are inserted upon the calyx. The pollen is then applied by touching the remaining stigma or central portion, with the dried stamens of the flowers gathered the day before. Some experimenters then tie a small paper bag over them, but a better method, where there is much wind, is to get the smallest size of heavy paper bag as used in hardware stores, cut half of it off, as it will be too long, and pin it to the stem tightly with pins on each side so that the insects cannot gain entrance. This should be left on for ten days when it should be taken off and a piece of light gauze substituted.

Furnishing the veranda

Continued from page 414

Two long and narrow tables of iron with tiled tops are used and some blue-green wicker lounging chairs, deep and low, and a wicker couch, add comfort. The cushions in these are of sunfast linen striped in shades of blue, ivory, and henna. One of the tile-topped tables is large enough to use as an informal dining table, and four small Italian peasant chairs with high and rather crudely carved backs and wooden seats are used with this. These have slip cushions of henna linen which make them much more acceptable as dining chairs.

Another small Italian table of walnut with two drawers does service as a desk and has upon it a pair of charming Italian pottery inkwells and a simple lamp converted from an old brass candlestick and having one of those durable painted tin shades. One or two floor lamps of simple design, with cross bars of iron holding two candle lights, also have shades of painted tin, for this is essentially a loggia to be lived in and is equipped accordingly.

Only guaranteed sunfast materials should be used for veranda cushions and upholstery, but, as it is now possible to procure sunfast materials in all grades of goods and in many textures, this can scarcely be considered a restriction. Linens, plain chintzes, taffetas, besides striped cottons and interesting plaided cottons, come in a wide range of fast colors. There are also imported figured prints and chintzes which are guaranteed not to fade.

For verandas that require floor covering there are many kinds of rugs both suitable and durable. Amongst these the heavy fibre rugs from the South Seas are still, perhaps, the best. These are woven in large squares and have good color combinations.

From amongst the great assortment of French, Italian and English tableware it is always possible to select appropriate tea and table service for veranda use, and nowhere are these brightly decorated plates and cups and saucers so attractive as when used for some meal served out-of-doors.

Indeed there is now available such a wide variety of furnishings collected from every corner of the world, that it is possible for everyone to find the things that will make outdoor living gracious, comfortable and delightful.

Stops Lawn Thirst Costs $8.

WATERS 15 by 25 fee without moving.

Made in 2 4-feet length fitted together with jiff couplings. The solid bras scotch mist nozzles ar double sided, giving a com plete coverage of 15 by 2 feet. Equipped with slip slide skids, making movin easy.

At last here is the fool proo care free, life lasting waterer you have been waiting for.

Sold strictly on a money bac guarantee.

Headquarters for all types o watering equipment.

WHITE SHOWER Incorporated

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CACTUS PLANTS—Desert Orc

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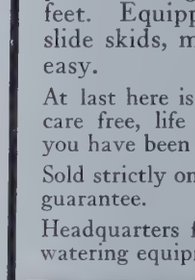

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WATER LILIES

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***The* W. B. SHAW**

Aquatic Gardens

Kenilworth, Washington, D.C

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matter what plants, flowers or trees are fested, "Black Leaf 40" (nicotine sulphate) the old reliable spray for killing aphis, rip, leaf hopper and similar insects. That the successful gardener's way. He keeps Black Leaf 40" on hand knowing that these sts may appear almost over-night.

EASY TO USE

structions come with every package. ne ounce bottle, for 35c, makes six llons of effective spray. Sold also in rger sizes, by druggists, hardware, ed or department stores.

bacco By-Products & Chemical Corp., Inc.
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Spray Black Leaf 40
40% nicotine
kills Aphis 40"

The last chapter in a four-year experiment

Rotation feeding for Roses

SPENCER S. SULLIGER

The theory of my plan of feeding is this: rather than to use a fixed combination of fertilizers, year after year, to use essentially the same fertilizers as are in the combination, but, with few exceptions, to use the fertilizers separately, changing the same more or less each year, during a period of four years. Then repeating the feeding plan for another four-year period, varying the fertilizers used each year, but keeping the balanced ration for the four-year period in view.

Two previous articles appeared in Garden & Home Builder (April, 1924, and May, 1925) and now I discuss my feeding plan for the two years, 1925 and 1926, completing the four-year menu for Queen Rosa. In 1927 I will commence another four-year course, by following, essentially, the feeding plans already given. While some of the fertilizers may be replaced with some having essentially the same elements, the plan of feeding will not be materially changed by so doing.

Readers of my other articles will remember that I plant my Roses in beds of only two rows in each bed, dividing the beds into imaginary equal squares, a Rose bush being in the center of each square. In this sense I use the word 'square' in describing my feeding plan. The dates, of course, are not to be literally held to, but they are about right for western Washington and western Oregon. The fertilizers are not actually weighed each time but I have containers that hold the amount of each fertilizer used, which are properly labeled as to fertilizer and quantity. The feeding plan for 1925 was as follows:

February 19. Scattered over each square (or space allotted to one plant) six ounces of mixed fine and medium coarse bonemeal and lightly dug it in.

February 21. Covered the surface of rose beds with a liberal quantity of fresh wood ashes and lightly dug it in.

March 2. Scattered over each square ten ounces C. M.[1] and one ounce chicken manure, well mixed, and lightly dug it in.

March 9. Covered surface of rose beds with a liberal quantity of fresh wood ashes and lightly dug it in.

March 17. Scattered over each square, four ounces tankage and lightly dug it in.

March 27. Scattered over each square, four ounces Tacoma Rose Fertilizer,[2] and lightly dug it in.

April 1. Scattered a liberal quantity of agricultural sulphur over the surface of each rose bed and lightly raked it in.

April 18. Scattered over each square, ten ounces C. M. and sheep manure, equal parts, well mixed, and lightly dug it in.

May 2. Sprinkled over each square, one quart nitrate of soda solution.[3] A good rain followed; otherwise would have sprinkled with automatic.

May 9. Sprinkled over each square, one quart liquid manure.[4]

May 16. Sprinkled over each square, one quart liquid manure.

June 20. Scattered over each square, four ounces Tacoma Rose Fertilizer, and lightly dug it in.

July 14. Scattered over each square, ten ounces C. M. and one ounce chicken manure, well mixed, and lightly dug it in.

The feeding for 1926 was as follows:

February 12. Put on each square and lightly dug it in, six ounces fine and medium coarse bonemeal, mixed. Then covered the surface of the rose bed with a liberal amount of fresh wood ashes, leaving it on the surface for five days and then dug it in.

March 2. Put on each square, twelve ounces sheep manure and one ounce chicken manure, well mixed, and lightly dug it in.

March 19. Put on each square and lightly dug it in, four ounces tankage and two ounces superphosphates, using the automatic sprinkler the next morning.

Continued on page 422

[1] *C. M.* is a dried and pulverized cow manure that is on the Pacific Northwest market. I notice in the East it is listed as Shredded Cattle Manure.

[2] *Tacoma Rose Fertilizer* was made for me by a local manufacturer of fertilizers. It is an organic, and not a chemical, fertilizer and the formula is 10–15–4. It is the only organic combination fertilizer I use in the four-year feeding course.

[3] *Nitrate of Soda Solution.*

Nitrate of Soda	2 ounces
Water	2 gallons.

Dissolve and use fresh.

[4] *Liquid Fertilizer.*

C. M. 2 lbs., *or* Sheep Manure	1 lb.
Soot	1 qt.
Put the manure and the soot in a bag and suspend in water	8 gal.

Leave stand for one week, agitating every day, and use as directed.

WELLESLEY IRIS

Full of Pep

Can You Beat This?

Ashland, Wisconsin,
April 14, 1927.

Dear Mr. Smith:

I bought an odd lot of Iris from you some four years ago and planted them on a vacant lot. They got no attention after they were put in; the weeds grew high around them, and the quack-grass even penetrated the rhizomes, driving the roots straight through the rhizome in many instances, as I discovered when I dug them last August. They had flowered amazingly each season, and the blooms were large on tall stems. It seems as if they said. "*Well we'll show that we can rise above all this.*" And there was certainly aplenty to look down upon—quack and dandelions and tall reed-like grass that grows as a weed in neglected backyards here. The blades had become massive and coarse and the flowerstalks were as thick through as one's thumb, a big thumb too. I gave away three gunnysacks full of roots, and then planted a 140′ row along a boulevard. No one here grew Irises before. My planting will show what can be done with them. I have now reached the stage where I want some named varieties.

Mrs. ——

My Peonies are as good as my Iris

GEORGE N. SMITH
167 Cedar Street
Wellesley Hills, Mass.

ANDORRA

High Grade Stock of Ornamental Trees and Shrubs

Catalogue on Request

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CHESTNUT HILL PHILADELPHIA

GUARD YOUR ROSES *from Mildew and Black Spot . . . .*

FUNGTROGEN acts like magic on mildewed roses and other flowers. Spray a thin, *invisible* film of Fungtrogen on diseased plants and almost overnight Mildew or Black Spot is under control. Easy to apply. By its use amateurs get professional results, larger blooms, sturdier plants. No discoloration.

Fungtrogen is highly concentrated, but easily soluble in water. Sprays perfectly without clogging nozzles. Prepaid, half-pint $1; pint $1.50. Dilute 60 times. Ask your dealer or send check.

Write for free bulletin, "Black Spot Control"

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The "Estate"—Roller-Driven Mower

Jacobsen Power Lawn Mower

Years of experience have given Jacobsen Power Mowers a distinctive place in the power mower field. They are completely built in the Jacobsen factory by power mower specialists. From motor to cutting reel, every part is specially designed for power mower work. Several refinements have been incorporated this year.

Finely Engineered as an Automobile

Automobile-type differential, separate control of traction unit and cutting reel, gears enclosed in dust-proof housings and running in oil, self-sharpening reel and other such features make Jacobsen Mowers efficient, dependable and easy to handle, even in close-up work. Rigidly guaranteed and demonstrated on your own grounds before you decide to invest.

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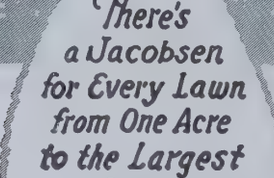

The Improved Jacobsen "4 ACRE" Heavy Duty Mower

The "JUNIOR" 19-inch Power Mower

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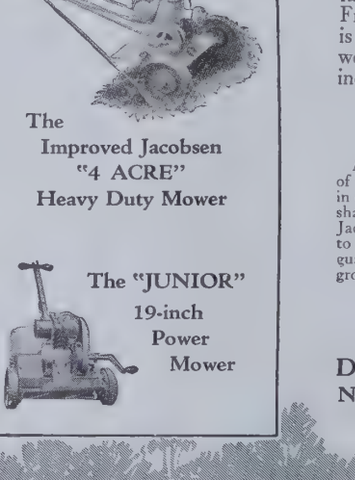

Superb Peonies

FOR more than forty years Rosefield Peony Gardens have been famous for peonies of SUPERB quality. Fertile Iowa soil, ideal peony climate and painstaking, intelligent culture have developed extra quality and vigor.

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Your garden should have the best. Plant these "SUPERB PEONIES" this fall. Our beautiful 32-page illustrated booklet describes over 150 of the world's choicest varieties, gives much valuable information on selection, planting and care of peonies. Send for your copy today. It will help you.

ROSEFIELD PEONY GARDENS
Valley Junction P. O. Des Moines, Iowa

Home of the world-famous deep red —KARL ROSEFIELD

Rotation feeding for Roses

Continued from page 421

April 1. Put on each square and lightly dug in, four ounces Tac Rose Fertilizer and one ounce sulphate or potash.

April 7. Covered the rose beds with dry wood ashes which lightly hoed in on April 10.

April 15. Put on each square, four ounces tankage, and lightly dug i

April 23. Sprinkled over each square, one quart nitrate of soda s tion. Rain preceded and followed this application otherwise would h used the automatic sprinkler.

May 5. Sprinkled over each square, one quart liquid manure.

May 15. Sprinkled over each square, one quart liquid manure.

May 17. Put on each square, two ounces mixed sulphate and mur of potash and lightly dug it in. Did this just a few hours before a l drizzling rain that commenced about 10 A. M., and continued during day.

May 22. Put on each square, eight ounces C. M. and one ou muriate of potash, using the automatic sprinkler afterward.

July 20. Put on each square, two ounces sulphate of potash, lightly dug it in. Used the automatic sprinkler on July 21.

July 26. Put on each square, four ounces tankage and one ou chicken manure and lightly dug it in. Used automatic sprinkler next morning.

August 7. Put on each square, six ounces mixed fine and med coarse bonemeal and lightly dug it in.

August 20. Despite the free use of the sulphate and muriate of pot I had considerable mildew. Cut off all mildewed branches and pu each square, and lightly dug in, three ounces sulphate of potash. U the automatic sprinkler the next morning

The new growth that came on Mrs. Freddy Hunter, M Henry Morse and H. V. Machin had some mildew, despite the potash that had been used during the season. It may be t this very bad season on the Pacific Northwest for mildew— our Roses being extra plagued with both mildew and aphi may account for what seems to be the partial failure, at le of the potash treatment for mildew. But I will carefully fol the potash treatment in 1927, increasing the amount us as well as try out some of the anti-mildew sprays that are on market. I have given the potash applications along with feeding record for 1926, but it was used purely for prevent mildew and not as a fertilizer, and need not be observed un one may desire so to do.

I close this four-year feeding experiment more thoroug convinced than ever that rotation of fertilizers is vitally portant in feeding the Rose plant. Also, that a combinat fertilizer, used year after year, is not as good for Roses as e the same fertilizers used separately, as the rule, and chan more or less each year. Evidence for this is found in the ma letters I have received from those who have followed the di tions previously published in this magazine. Thus, to quot few extracts from the many letters received:

'I saw no other small garden that compared with mine strength of plants, foliage and wealth of bloom.'—Massac setts.

'Doubtless you will be interested to know that, follow your feeding plan as outlined in Garden & Home Builde have had unusual success with roses this year.'—New York.

'By following your advice I have at last achieved su success with Hybrid-tea Roses. They are far ahead of any pr ous season.'—Ohio.

'Every time I looked at our Roses this summer, and joyed their luxurious foliage, I was grateful to you for y advice.'—California.

Oil Sprays

Stabilized lubricating oil emulsion instead of miscible oil suggested as a cheap spray material in the February numbe "New Jersey Agriculture," the official publication of the St College of Agriculture and Experiment Station. These are m by the manufacturers with the aid of comparatively inexpens substances such as casein, glue, or powdered skim milk, and diluted so that the spray contains 3 per cent. actual oil, or gallons of oil emulsion to 33 gallons of water.

The miscible oil sprays contain such emulsifying agents carbolic acid, cresylic acid, and vegetable oils, and are pra cally dissolved in water, which is a very great convenienc the amateur or anyone working on a small scale.

The romance of woods

ntinued from page 381

time for the Christmas celebration with the holly and mistle- and the oak log of the Druids as part of the holiday observ- e—giving us the beloved Yule log of our Christmas time.

The ships of the early Scandinavians, the Saxons, the Norse- n and the Vikings were oak hewn,' says J. H. Townshend in book, 'The Charm of the Sovereign Wood—Oak.' 'The d used in the feudal castles was oak; the shrines dating back he tenth century were oak. We find that the Magna Charta ich guaranteed right of trial by jury, was signed by King n under a great oak at Runnymede in 1215. And we have it good authority that "The Round Table" which King Arthur de famous, was of "wedged-shaped oak planks, 17 feet in meter and $2\frac{3}{4}$ inches thick."'

When the ancient Britons and Gauls remained long enough ne spot to need permanent shelters and chairs and chests, d centuries later, wood floors) the oak tree was called on to nish all this. In the oldest buildings in the British Isles, the ber is of oak and we have but to look at the wondrous old thic cathedrals of France to see how fully in those bygone turies, the early artisans of France realized the enduring uty of oak. Not only in walls and ceilings and furniture, vever, did they use oak in France—they made floors of it as l. The exquisite oak floors of Versailles and Fontainebleau ected the jewelled slippers on dainty feet as they danced at royal French courts. In rooms of those many castles built the several Louis were oak floors carefully designed in geo- tric patterns—a fashion that was to cross the seas to beautify own homes. Many Colonial homes had floors of oak to lend iness and dignity and to give that sense of warmth so es- tial to livability.

Never, however, have floors played so important a rôle in ne-making as today, when we see in them not merely some- ng to walk on and on which to set one's furniture. The modern r is recognized as an essential and most important part of the oration of the room, a background that can easily add to its uty or mar it. The oak floor has again come into its own, for floors are friendly floors. Their grain is pleasingly restful, lily taking any stain or finish so that a harmonious and plete color scheme can be easily developed through its aid. ecially is it attractive where the wood has been left uncolored hat its natural tone shows through the finish of varnish or , growing lovelier through the years and lasting as long as house itself.

There is, perhaps, no place where oak shows to better advan- e than when used as a wall-covering. Hard, enduring though e, oak nevertheless lends itself readily to the craftsman's tools e carved and turned so that linen-fold paneling is a picture to be forgotten, as are the scrolls and oak leaves of the Eng- and Italian renaissance carving which is being reproduced uch perfection in our own country homes. Whether in houses a large scale or the smaller cottage types which are so suited American ways, other furniture than that originally used in r prototypes would be most unsuitable and so in the living- ms with their bookcases built in the paneled walls (divided small squares, perhaps), there are floors and furniture of oak make an artistic ensemble. And one goes back three cen- es as he steps into the dining-rooms with their perfect ough modern) reproductions of the refectory tables and carved irs that seem to speak of gay banquets in merry, hospitable gland in the days of the sixteenth and seventeenth centuries. dor—Jacobean—Elizabethan—English Renaissance—what ures each calls up and what artistic *livable* homes this mod- revival of their furniture and walls is making! Gone indeed the days when 'oak' could mean cheaply-made golden and mission furniture. In its place is an awakened appreciation of the real beauty given to man by the oak tree.

The three most important periods of English Oak furniture:

Tudor	*Elizabethan*	*Jacobean*
Henry VIII 1509–1557	Elizabeth 1558–1603	James I, Charles I, Cromwell Charles II, James II, (this divided into *Early Jacobean*, *Cromwellian*, and *Restoration*) 1603–1688

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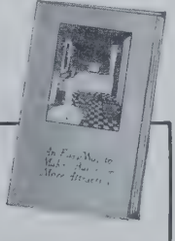

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Hearthstone Editor's

C H A T

This department is for every one who has a house to build or decorate, a new interior to finish, or an old familiar room to make more attractive. Its purpose is to bring to each home maker all the aid and advice so freely offered by the business world to-day. Booklets (see next page) may be had upon request. Order by number only and as many as you wish. Address: Hearthstone Editor, Garden & Home Builder, Garden City, N. Y.

ELECTRICAL REFRIGERATION

FOR THE SMALL HOME

The advantages and convenience of electric refrigerators are so manifold and so apparent that it does not seem as though there could be one housewife left to question the value of this new household aid or to be unfamiliar with it. There are, however, many home-makers who still see in it only a luxury fitted to the kitchen of the large mansion rather than to their own small homes or city apartments. That is where they are wrong, for if there be one place more than another where the electric refrigerator is necessary it is in the kitchen of the small home where space is at such a premium, and where often the home-maker is without a servant. The old-style icebox meant leaving a door open for the ice-man; it meant dripping ice-cakes and wet feet on clean floors; it meant using a larger space than the house could spare. To-day, these electric refrigerators may be part of the kitchen cabinet if desired, so small and compact are some of them—and, at that, they are large enough for the average family. Still another type is in a cabinet containing an electric stove, with the cabinet itself wired so that extra utensils such as toasters, percolator, etc. may be connected, a whole kitchen in itself. Some of these refrigerators have a special steel drawer-base to provide additional storage space for vegetables, a food and step-saver.

There is more to these new pieces of equipment, however, than mere space-saving, labor-saving kitchen accessories —there is also the question of health. In the food compartment in the cabinet, a temperature considerably lower than 50 degrees is *maintained*. This is a lower temperature than will be found in the old-style of icebox and one which will keep all kinds of foods fresh and pure. This means that food can be bought in quantity and stored in the food compartments to be used as needed. Supplies can be placed here when the family is going away over the week-end or in fact for several days. These supplies will keep perfectly refrigerated during absence.

This keeping of the food supplies constantly cold (which prevents germ growth) is not the only health guarantee afforded by the electric refrigerator. It freezes its own ice in trays which fit into recesses inside the cooling coils themselves. Here the temperature is several degrees below freezing and the water which has been poured into the trays will be frozen readily into cubes of ice in the divided spaces in the trays. Since only pure water would be poured in the trays, the ice will be just as pure and free from contamination. There is absolutely no danger of impure ice in the electric refrigerator.

These same trays, where the ice is frozen, afford a place where a variety of wholesome desserts, creams, ices and sherbets can be frozen for the metal grids are easily removed when freezing desserts. These can be left in the trays from day to day and will be kept frozen as long as it is desired. In fact, the iceless refrigerator takes every bit of the usual ice-worry out of home life.

The only expense in the operation of these aids is for electricity to run the motor which operates the refrigerating mechanism, and the same wires that bring current to light the home, to heat the ironer, grill or toaster, to run the range or electric fan will bring the energy to cool the icebox, and in most localities the electric light companies make a special low rate for electricity for household utensils.

The principle of electric refrigeration is simple. By means of a motor located in the lower part of the refrigerator (or in the cellar if necessary)a chemical is forced through a set of cooling coils placed in the compartment usually reserved for ice. This chemical boils at a lower temperature than water freezes, thus absorbing all the heat in the ice-box and keeping at a constant low level the temperature of the refrigerator. Best of all, these refrigerators are provided with devices to make them automatic so that no matter what the weather conditions may be, a certain degree is automatically maintained and this with no attention from the human wo ers in the kitchen.

In thinking of the purchase of one these refrigerators comes the initial c which does seem to the average perso trifle high for just one piece of kitch equipment. But just one case of seric illness caused by impure ice or spoil food would amount to more than dou the cost of one of these refrigerators. T actual cost of operation may safely said to be no more than for ice and t does not take into account the value foods lost and spoiled in the old-st icebox. Moreover, most electric lig companies have arranged to sell the valuable appliances on the monthly pa ment plan, including this small amou each month on the electric light bill, th making it an easy matter for one of the refrigerators to be purchased on the sm income. If one has a good icebox alrea installed, one of the standard makes, t can easily and quickly be converted in an electric one at very small cost. T frost coil with its freezing trays is plac in the ice compartment of the refrigerat and the compressor is installed in t basement or other convenient locatio The coil and compressor are then co nected by copper tubes, an electric connection made and the old-fashion icebox at once becomes a modern electr refrigerator, to bring an added healt guarantee to the family and greater ef ciency in the home work-shop.

In this connection the following co table is of interest:

Four Cents per Kilowatt Hour	AVERAGE WATTAGE	ANNUAL CO TO OPERAT
Household Refrigerator	300	$30.00
Ranges	5500	55.00
Ten Cents per Kilowatt Hour		
Irons	525	6.00
Toasters	450	3.50
Grills	600	4.50
Percolators	450	3.50
Sewing Machines	75	1.50
Vacuum Cleaners	160	2.75
Washing Machines	175	2.50
Fans	60	1.50
Dishwashers	100	3.00
Fireless Cookers	660	12.00
Waffle Irons	600	2.50

The above table shows more conclu sively than mere words the low cost operating these household aids that mak the average home-maker independent servants and make of her kitchen one the most attractive rooms in the hous

Continued on page 42

Electric Refrigerator Booklets

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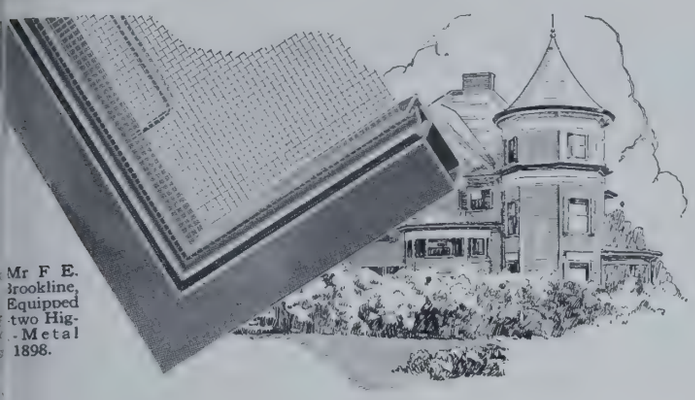

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Brookline,
Equipped
two Hig-
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1898.

Time is kind to them

TAT Higgin Screens do last and therefore cost the least is amply roved by the record of the years. Mr. F. E. Ames, of Brookline, ., adds his testimony in a letter written us recently, from which we ermitted to quote:

"For twenty-nine years your screens have gone in the middle of May and come off about Nov. 1. They have held their shape perfectly. With continued good care such fine screens deserve, they should last many years more. It certainly was a paying investment when we got them in 1898."

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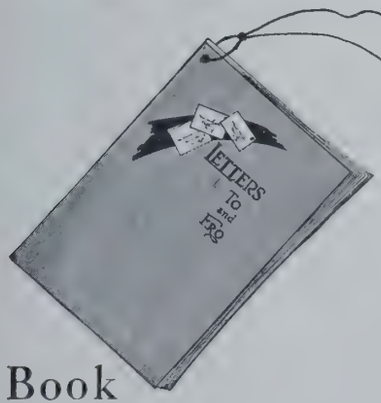

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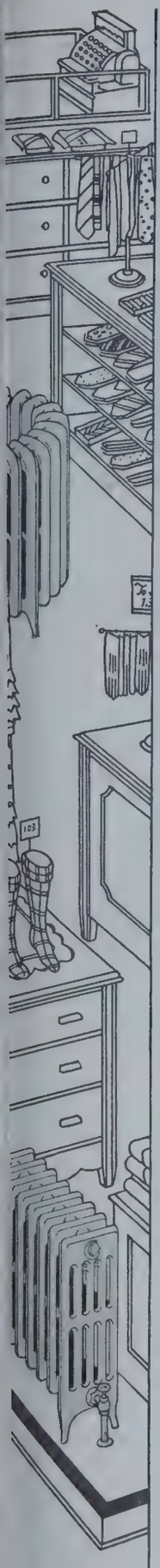

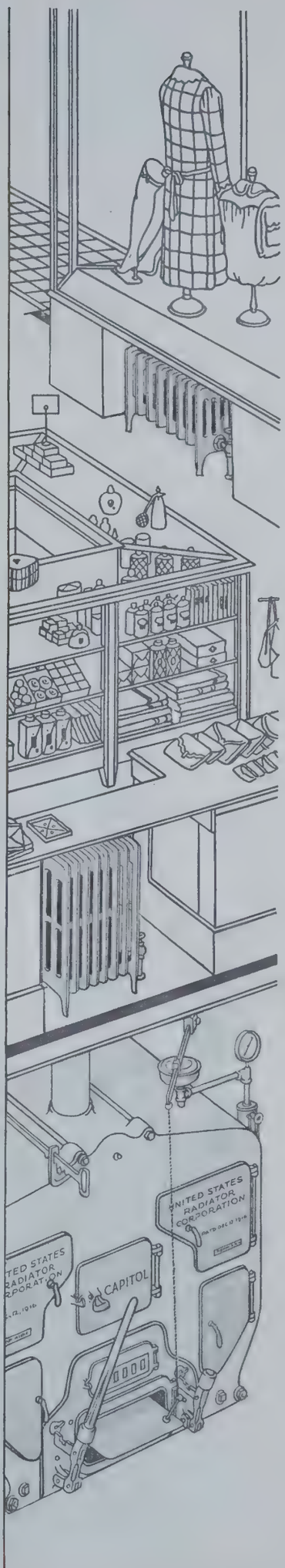

Gone are the iron stove days

Lazy black smoke floating from the chimney used to signal that Zeke had started the fire for the winter. Inside his Four Corners General Store, the town's choice spirits gathered. A spring-bell announced each opening of the door, while snow-laden air beat and sizzled on the glowing iron of the round stove. Comfortably perched near it, they talked genially of politics, crops, and rabbit-hunts.

Today, Four Corners is the site of a well-planned department store, whose chimney almost never shows smoke. And the old iron stove has given way to a Capitol boiler in the basement, with United States radiators scientifically arranged.

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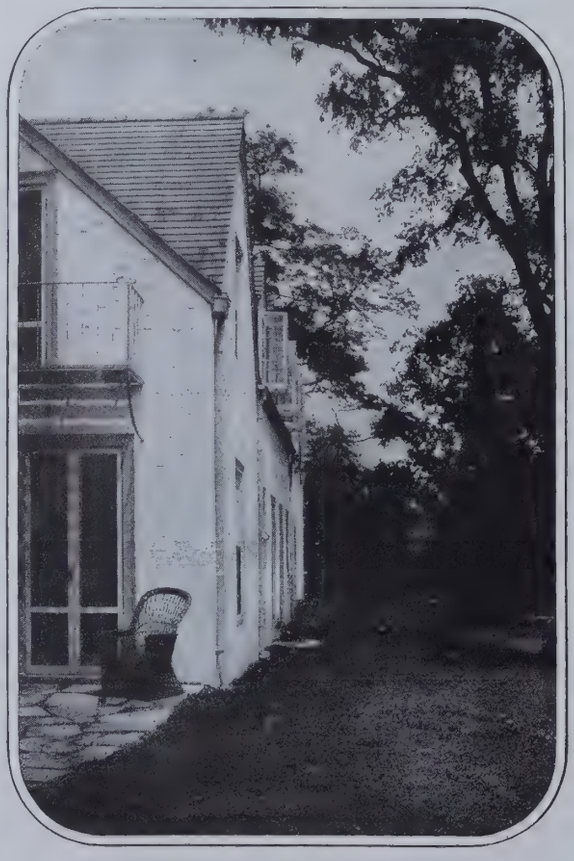
Edited by LUCY EMBURY HUBBELL, Associate Editor GARDEN AND HOME BUILDER



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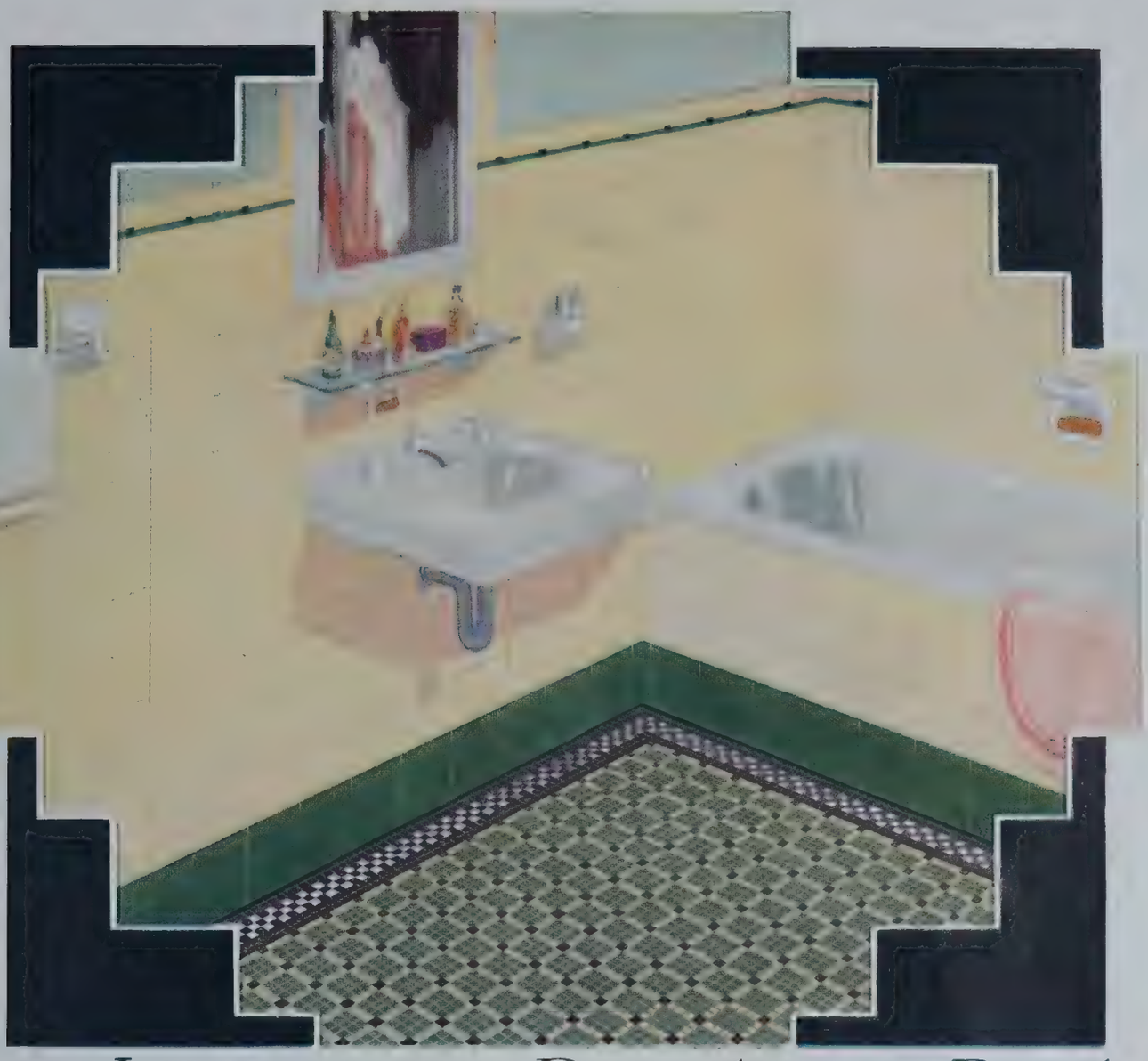

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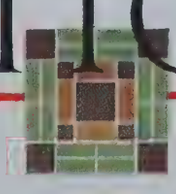

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Equipping the modern kitchen

Continued from page 413

and collect dirt in crevices. The best handle is light-weight, smooth and made on one piece of rubberized wood. Each knife must have a proper 'balance' if it is to cut efficiently. The blade must taper from the heel (where it joins the handle) to the point, in order to free itself as it is drawn through the article being cut.

So much for the portable equipment that can be purchased and added to the kitchen furnishings from time to time. But any kitchen is a failure that is not adequately lighted and wired to accommodate the appliances one wishes to use there. No kitchen is properly wired if one must unscrew a lamp from its socket in order to attach an appliance. The lighting arrangement of each kitchen will be determined, of course, by its size and the arrangement of built-in furniture and the possible placement of kitchen appliances. Every kitchen, however, should have a ceiling light, installed close to the ceiling so that all parts of the room are lighted, and enclosed in a milk-white glass globe so that the light is well diffused and there is no glare. A 100- or 150-watt daylight lamp should be used in this fixture. The light should be controlled by a three-way switch so that it may be turned on or off at two separate places of entry into the kitchen. This ceiling fixture should be supplemented by additional brackets placed over sink or range, the placement of the additional fixtures being such that all working planes are well lighted, so that one, at no time, stands in her own light. These brackets should be placed about 5½ ft. above the floor and should carry 40- or 50-watt lamps. For closets and pantries or as a pendant over sink or table where bracket fixture is not used, a simple type close ceiling fixture is available, fitted with opal glass reflector shading a 40- or 50-watt lamp.

Sufficient outlets should be provided for present and all possible future uses. Outlets in the kitchen are usually more convenient when placed waist- or elbow-high. No stooping is thus required in attaching appliances.

While on the subject of wiring, I should like to pass along some 'hints' that have been found by experience to add to the comfort and convenience of electricity in the kitchen.

1. For the electric refrigerator, a switch should be placed in the kitchen or butler's pantry to control the refrigerating system. This will save a trip to the basement in case the unit needs defrosting. This suggestion is applicable only where the refrigerating unit is located in the basement and does not, of course, apply to the self-contained models.

2. Install special purpose outlets or separate circuits in the kitchen as well as the laundry for the ironing machine. Many women prefer to do their ironing in the kitchen rather than in the laundry. The electrically-operated ironer consumes 1100 watts and should have a special outlet.

3. Install a wiring service large enough to take care of any electrical equipment including an electric range. It will be only a few years before rates in every city and town will permit ranges, water heaters, refrigerators, oil burners and electric radiators in every home. When this time comes the home owner will have this service installed and ready to use.

4. All flatiron outlets should be placed in proper relation to the light so that one faces the windows with the cord coming from the right side. The receptacle should be placed about on a level with the ironing board, to give the freest use of the iron. There should also be a strong electric light to give proper illumination at the ironing board, iron and washing machine. Flat-iron outlets in the kitchen, laundry and sewing room should include a pilot light to show when the iron is on or off.

5. Install a red pilot light or buzzer at the top of the cellar stairs so that it operates in the circuit with the cellar lights and reminds you to turn them off as you come upstairs. A similar arrangement may prove handy in the attic. Or there may be installed a stair-control switch that turns the lights off automatically by the step on the stair.

6. A convenience outlet over the window in the kitchen is a necessity. It will permit the easy and neat installation of a ventilating fan in the kitchen window.

7. When the house is wired, a multiple-wire cable should be run to each room for telephone, radio and signal apparatus. It is often desirable to change the intercommunicating or house telephones from one room to another. The radio is wanted in every room in the house and constant changes are wanted in signalling apparatus or call equipment.

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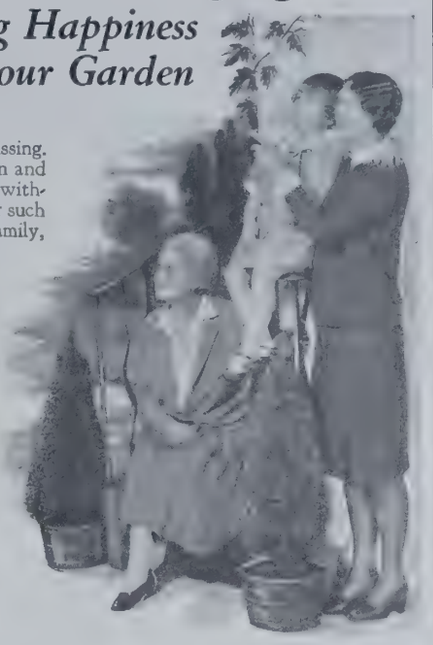

Without them half the pleasure is missing. Birds abide where they feel protection and know they can obtain food and drink without danger of being molested. Under such conditions they raise family after family, singing and working the whole day long, ridding the gardens and trees of the injurious moths, beetles, mites, mosquitos and other flying insect pests that not only annoy you but destroy your beautiful trees, shrubs and flowers. Invariably a Dodson House placed as directed will get a colony of beautiful Martins and sweet singing Wrens. Bluebirds and Flickers take naturally to Dodson's Scientifically made houses. The beautiful Cardinals, Thrushes and dozens of others of our beautiful Songbirds will seek your garden if the kind of shelter and food they like is provided. Once you know the joy of bird friendship you will regret the years of pleasure missed.

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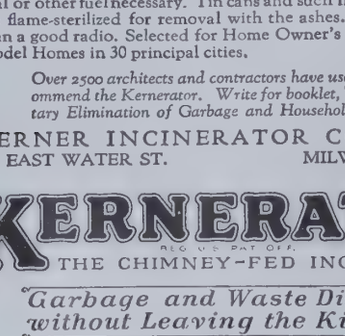

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Ask your plumber about the "Stasco" white seat with the white sanitary "Ivory" (Sheet Pyralin Covered) finish—made of the same material as the Pyralin toilet articles on your dressing table. "Stasco" seats are not expensive, they can be installed in two minutes and they are absolutely guaranteed for five years against cracking, peeling or discoloring.

Ask to be shown the "Stasco" line of white seats—there is one made to suit any requirement. Quality is built into the seat—Price depends on style and finish.

STANDARD TANK & SEAT COMPANY, Camden, New Jersey

Nobody need be cold

Continued from page 385

at the mercy of the local concern installing the heating job. Prices for this kind of a job can vary between wide limits, for quite a large proportion of the entire cost of the heating plant—as much as 60%—can be charged to the materials and labor required for the leaders and other metal work. This, then, can be skimped, both as to quality and workmanship. Light-gauge metal can be used instead of standard gauges. A crafty contractor may even, if he is pinched on his price, attempt to put in lighter stuff than specified, although this is a dangerous procedure.

Both the steam-fitter with his piping and the sheet-metal man with his leaders and ducts may attempt to save in the cost of installing a system by a common method. Either may disregard the best lay-out of piping or leaders and run them by the shortest and cheapest paths to the required rooms. They may so locate the radiators or registers that the piping or leaders to them will be as short and direct as possible, instead of putting them in the locations where they best will deliver useful heat to the rooms, such locations usually involving more intricate supply lines and more materials.

Where a house is built frankly for speculation, it is customary to cut costs on every possible item, especially where the houses are being built in lots of from ten to a hundred near large cities. Some of these operations are little short of criminal in many ways—they are carried out with but one idea—to sell.

In these houses all fixtures are bought in comparatively large quantities and at the lowest possible price. The builder will scour the boiler or furnace market for equipment at 'rock-bottom' prices. The purchaser finds that the boiler consists of only a base, a fire-pot section and a dome, with no intermediate sections, so that, of the heat produced, a tremendous portion is pulled into the chimney without a chance to pass through the iron of the secondary surface into the water.

Now a round heating boiler, and this type is most commonly used in the average small home, is composed of various parts or sections that are put together where the boiler is erected. First the base is set down. This is the ash-pit section and includes the grate bearings. Then the fire-pot section is set on top of the base. This, as its name implies, is the section in which combustion takes place—the lower part forms the fire-box, and in the upper part burn the gases distilled from the coal. This section is nearly closed at the top, the shape and location of the openings varying with the make. This entire section is hollow around the sides and top, carrying water which receives heat almost directly through the iron from the hot coal or from the heat radiated by the flames. The inner surface of this section is therefore called the 'direct (heating) surface.' The water returning to the boiler from the radiators, or the condensed water if it is a steam boiler comes into the boiler at the lowest part of this section.

IN SELECTING THE BOILER

Now, according to the ideas of whoever selects the boiler for the home, there may be placed upon the fire-pot section one or more intermediate sections, short cylindrical elements, the same diameter as the fire-pot, and about six inches high. Each of these sections is hollow, and is so shaped that it baffles the gas coming from any lower section, causing it to scrub against the iron surfaces.

In some boilers the hot gases are made to travel from one side to the other; in another the centre of one section may be open while the sections immediately above and below it may be closed at the centre and have two, three or four holes near the outer edge. The result is that gases from the fire-pot are passed to and fro in the intermediate sections instead of being allowed to follow an easier and straighter path.

In this way is heat extracted from the hot gases and passed to the water in the sections. The effective area in this part of the boiler is called the 'indirect (heating) surface' and it is evident that the efficiency of the boiler (as well as its cost) is increased with the number of intermediate sections. It might be added that the water in the boiler is conveyed from each element to the one above through holes leading to the water-jacket so located that they match when the sections are put together, and so designed as to be water-tight.

Then, on top of the sections is placed the dome. This is simply

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Nobody need be cold

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a deeper section, with space for steam, if it is a steam boiler, and with the proper outlets for piping to the radiators.

WHEN READING CATALOGS

All boilers, of whatever make, are so listed in the catalogs that the knowing reader can tell just the size and make-up of any particular unit, but the method of designation is not uniform. For instance, one manufacturer rates a boiler as '25–2–S,' which, being translated, means that it has a grate 25 inches in diameter, is built up with a base, fire-pot section, *two* intermediate sections and a dome, and is a steam boiler. If the boiler had been listed as '25–0–S,' it would have no intermediate sections, the dome being set directly on the fire-pot.

Another manufacturer so lists his boilers that the first figure means the grate diameter, the second means the *total* number of sections and a letter designates the service for which intended. Thus: 'S-2504' would mean a 25 inch grate with *four* sections, base, fire-pot, *one* intermediate and dome.

This explanation has been given in order that you may quickly, by looking at the boiler if it is not covered with lagging, or from the number on the door, tell just how it is made up. The listing of warm air furnaces is much more difficult to explain and to use, but, as will later be explained, the rating of warm air furnaces will, in the future, be handled in a much better way than is the rating of boilers.

In a following article I hope to tell something about this question of boiler and furnace ratings, because it is a matter that leads to a great deal of confusion simply because some manufacturers have boosted their boiler ratings while others have not. Suffice it to say that the most common methods of 'gypping' the home buyer are by installing boilers with an insufficient number of sections, or with too small capacity, or by purchasing from a manufacturer who builds boilers too light to satisfy the standards set by the reliable manufacturers.

There are several suggestions to be made to the prospective home buyer who wants to *know* if the heating plant is high-class, properly installed, with sufficient radiation to keep the house at 70 in the coldest winter weather.

CERTIFIED HEATING

In the first place, in the larger cities, a scheme called 'Certified Heating' is rapidly coming into vogue. This is worthy an entire article to itself, as it is one of the most important movements that has been made in home equipment. Briefly, where you find a metal plate in the cellar indicating that this building has 'Certified Heating' you know that the design of the heating plant has been made by competent engineers; that only first-class materials have been used, that the pipe-fitting has been carried out to high standards of workmanship, that the plant will heat the home to 70° F. in winter weather that is practically the lowest common to that locality, and that all of this is guaranteed, first by the contractor who installed the plant, and, second by a great national association, the Heating and Piping Contractors National Association. This last has established the standards and is ready to stand back of any job bearing the mark of 'Certified Heating.'

Then, in localities where Certified Heating is not installed, there is usually available a competent heating engineer who will act for you, exactly as would a lawyer in examining a title. He will make a survey of the heating plant in the house you intend buying, and will make a written report to you, certifying that the radiator in each room is of sufficient size to heat that particular room, and properly located; that the piping is correctly installed and that the boiler or furnace is adequate in every way.

Such an examination and report should not cost more than 50, and the average for a six to ten room home would probably be around $25. This would seem to be pretty cheap insurance against putting money into a home with a defective heating plant, on which so much depends.

Answering specific questions regarding individual heating plants is always difficult unless one is actually on the ground, and for this reason it is not feasible to offer to reply to such questions by mail. If any readers of Garden & Home Builder desire to be put in touch with a competent heating engineer in their particular locality, it is practical to suggest people who can furnish the service outlined above.

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EARNINGS of 50% to 65% the first year. Complete return of your investment (plus a profit) the second year. Every year after this a gift of $5 a radiator for each and every radiator in your home.

THE average heating system requires approximately one and one-half tons of coal or (190 gallons of oil) a season for each radiator.

By replacing ordinary air-venting valves on the radiators of your one pipe steam system with Hoffman No. 2 Vacuum Valves, you save ⅓ of this fuel.

By this saving, you earn 50% to 65% on your investment in Hoffman Vacuum Valves—*the first year.*

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Every year, after this, you make yourself a gift of approximately $5 a radiator for each radiator in your home.

Here is the reason. When a boiler produces steam, steam has to lift an air load of 14.7 lbs. on every square inch of surface to force air out of radiators.

If air cannot escape, steam cannot circulate even under high-pressure. That is why an air-venting valve was originally placed on each radiator.

When you get up steam every morning, much is wasted in lifting this air load of 14.7 lbs. For (unfortunately) ordinary air-venting valves let air back in just as they let it out—as soon as steam pressure drops.

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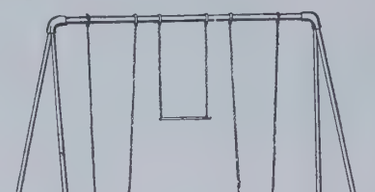

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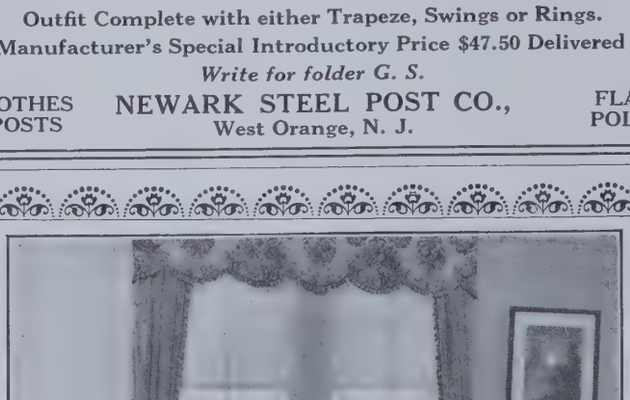

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Being your own decorator

Continued from page 391

colors with plenty of mirrors and crystal and small but vivid accents to give sparkle and animation.

If these few simple principles are kept in mind, *any* color can be used successfully in *any* room, whatever its dimensions, exposure, degree of illumination, or purpose. It is all a matter of selecting the right tones, combining them with a right choice of other colors, and using them in the right places in the room. As a concrete example, let us take the little Colonial bedroom herewith pictured, and imagine that you are furnishing it for your own use, that you have an extravagant fondness for rose color, and that a south exposure makes the room both warm and sunny. The problem is to plan a scheme in which your favorite color will predominate, and at the same time make a small room appear larger and avoid an over-warm effect.

Now, pink, being derived from red, is what is known as a 'warm' and 'advancing' color, which means that if applied to the walls of a room it seems to pull them in and produces an effect of diminished size. Clearly, then, it will not answer to make the walls of this bedroom pink. Instead we shall choose a 'cool' and 'receding' color, which will have just the opposite effect. Light gray is a color of this type, and blue and green have similar characteristics. We accordingly cover the walls with a Colonial reproduction having a delicate gray ground over which are sprinkled stiff little nosegays chiefly in blue and green, but with occasional touches of pink which are just sufficient to relate the walls to the rose color in the furnishings without counteracting the receding effect of the paper as a whole.

With this background, aided by the strong accent afforded by the *dark* stained maple furniture (not the sticky molasses color of the cheap imitations), rose color may be used lavishly throughout the room: for the ruffled organdy curtains; in the striped linen seat pad of the bench and the star-spangled glazed chintz of the small armchair; in lamp-shades and flower prints; and, in deeper tones, in the three hooked rugs which must contain also an abundance of the blue, green, and gray of the wall-paper.

Owing to the careful spotting of the pink tones throughout the room, the prevailing impression is of rose color even though only the merest touches are present in the largest surfaces—the walls. Where the predominant color is suited to the size and exposure of the room, however, it can be applied to the walls if one prefers, and color diversity obtained by other means.

A case in point was the hydrangea room previously mentioned. Here blue was designed to be the keynote, and the room being large and sunny, the walls were stippled in two tones—medium and light—of the elusive gray-lavender-blue of the hydrangea flower. The soft green of the foliage was applied to the woodwork and also to the furniture which was given painted decoration in blue, pink, and green, with touches of creamy yellow. A plain blue rug, window hangings and bedspread of shimmering blue taffeta edged with knife-pleated frills of pink, and a slipper chair covered in a blue and pink stripe emphasized the chosen color. Additional touches appeared in the blue velvet bindings of the pink lamp shades, and a silk coverlet folded across the foot of a chaise longue on which are thrown delicately tinted pillows.

Sleeping rooms, cut off as they are from the rest of the house, constitute individual problems and may express their owners' individual tastes without reference to other parts of the house; but the downstairs rooms, used by all the members of the family and their guests, must in some degree be a compromise between possibly conflicting ideas, while the fact of their being directly connected makes it necessary to relate them in color while at the same time avoiding monotony of treatment. One often hears it stated that connecting rooms should be decorated precisely alike but this is apt to be tiresome except where they are very small and connected by a wide opening which makes them practically one. In such cases a like treatment makes for unity and spaciousness; otherwise the color schemes should form a related sequence without being identical. Thus, the hall may be in cream and brown with touches of green and black. Brown and tan shading up into gold may predominate in the living-room, with greenish blue for accent. Carry this blue into the dining-room as the keynote of the scheme, with plum as a secondary color. The in the sunroom combine the plum color of the dining-room with the green of the hall, introduce touches of gold and black, and you will have a wonderfully interesting vista of harmonizing colors, differently combined in each room, yet consistently related and producing an effect of smooth progression.

A king and his chairs

Continued from page 387

chairs offered no relief of this sort. But if you will note the tops of the Dutch chairs, you will find them arranged to conform to the curves of the neck and back of the head, burdened with such tall structures. The tired old burgher, and the wife of the tired old burgher as well, wanted a head rest, and here it is on the top rail of the chair. More than this, he finds the chair back fitting itself to the bend of his spinal column and to the line from one shoulder to another, and his wife finds the uprights that support the arms of the chair set back from the front of the seat to give space for the very extensive skirts that marked the fashions of the day. In other words William was responsible for introducing

Chinese bamboo chair. Note arrangement of underpinning—a distinctly Oriental feature, continuing through Dutch and Chippendale periods

into English furniture styles that were distinctly Dutch because adapted to the peculiarities of Dutch dress. English people did not need the head-rest, nor did English women need the space allowed by the arms of the chair for the ample skirts of the Dutch women; but English furniture shows these peculiarities because Dutch men and women clung to their costumes and because a Dutch king was provincial.

It is fortunate that to meet the demands of the peculiar shapes of this period a suitable wood was at hand. Some wood other than oak was absolutely necessary for this purpose, and the cabinet-makers of the William and Mary period and later of the period of Queen Anne, eagerly welcomed a wood just coming into vogue, English walnut. When the lines of English chairs were straighter and the wood was carved in low relief, oak met all the necessities of the case. But with the multiplication of curves, and with the elaboration of carvings marking the cabinet making, some wood that could be more easily 'worked' was needed. Walnut had been used in foreign countries for many years, having been brought from Persia into Italy in the early days of our era, and from those foreign cabinet-makers the English cabinet-makers took their cue. It is interesting to note that this wood was originally brought to England in all probability by the Romans. The walnut of the chairs of this period is not our black walnut, Juglans nigra, but rather Juglans regia, which is found in Greece, Armenia, Afghanistan and Japan. This walnut, however, was not extensively planted in England until the time of Queen Elizabeth and the trees planted during her reign were coming to maturity at about the middle of the seventeenth century and thus were available for the making of the new furniture.

So the revolution in England at the end of the seventeenth century that placed a Dutch king on the English throne was more than a merely political revolution. And when you sit on the broad seat, and rest your back against the curving back, and lay your head on the curving top of a Dutch chair, you may profitably think of the strange little Dutchman, whose influence you can so readily trace even to-day in the furnishings of a home, and who tried to make England another if a larger Holland.

Brilliant but blunt, a practical genius but personally repellent this ruler's picture has been drawn with a few bold strokes by Lord Macaulay. 'He appeared ignorant or negligent of those acts which double the value of a favor, and take away the sting of a refusal.'

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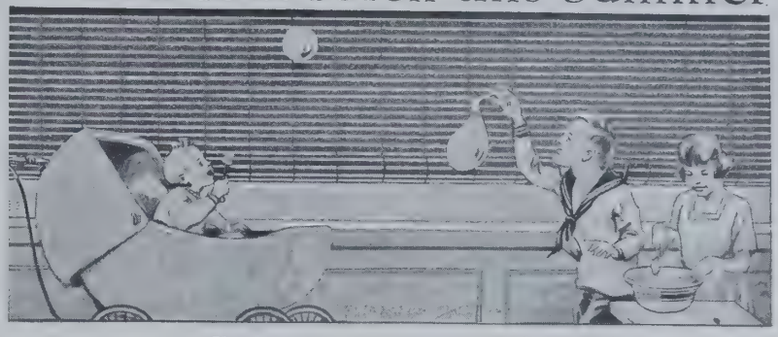

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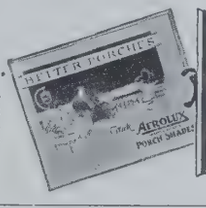

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Consider the outside of the house

A. LOUISE FILLEBROWN

There is a definite relation between the exterior and the interior of the house, though many people seem to ignore it. The exterior color, the shade of the trim and blinds, and the general line and plan of the house, should influence the plan of the interior furnishings tremendously.

For instance écru net curtains in an English house would look well from the outside with the cream stucco walls and dark brown trim. However, in a white Colonial cottage with light green trim, they would look muddy and dark. In the same way, if you have rose and French blue predominating in the over draperies so that the color is evident from the exterior, don't choose orange awnings, for orange and rose are not friendly colors. Both manufacturers and decorators realize the importance of the exterior furnishings and many lovely fixtures of this sort have appeared lately in the smart shops.

Consider the awnings first. There are hundreds of different designs now besides the original three-inch stripe: gay yellow awnings with queer Chinese designs on them of red and blue; awnings with cool green backgrounds with a floral border on the apron or curtain; awnings with conventional designs, of diagonals or small squares in green and cream, with a tiny section of sky blue in the pattern.

The material used in the awnings may also be bought by the yard and made up into porch cushions, covers for swinging hammocks, and even used as upholstery material for the porch furniture. It is attractive, where there is a large lawn, to have a lawn umbrella to match the awnings, with small iron chairs,

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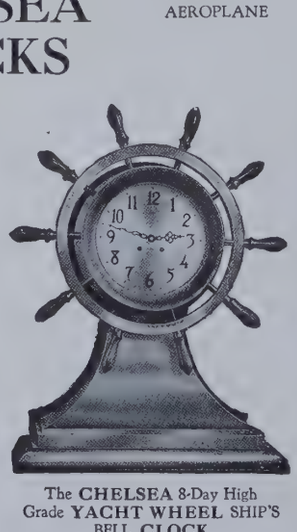

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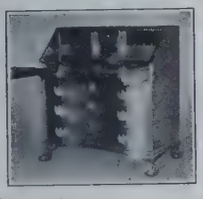

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and a table under it for tea or cool lemonades after a strenuous game of tennis.

There are many charming ways of serving this tea. Circular woven grass trays with glass bottoms come in gay colors, and are large enough to carry almost everything that is necessary to serve three or four people. There are woven grass mats also to lay on the table under the plates, that are made by the Indians of southern California. They have gay flower designs, in orange, fuchsia, and yellow, on green backgrounds, and are an attractive novelty for out-of-door service.

Inexpensive lemonade sets are found in all colors in the thin crackle glassware. Pale green is usually lovely, but there are also amber, cardinal red, and light blue, and the enameled tin plates and cups are attractive used with them.

Another addition to the garden is the birdhouse. It may not be generally known, but different kinds of birds demand different kinds of homes. The wren, for instance, likes four small rooms in his home, because he changes nests for each of his three broods. A little circular house with a peaked roof with four compartments satisfies his exacting taste. A martin likes to settle near others of his kind, so plan a large house for him with small compartments, and roosts of tiny porches around the outside for neighborly converse. Most birds have individual tastes that should be considered in selecting a home for them, but a feeding shelter appeals to them all. It is a small boxlike structure with one open side where bird food of various kinds may be stored. It revolves like a weather vane so that the diners inside are always protected from the cold winds. These little homes may be bright in color but the colors chosen should, of course, harmonize with the general color plan of the house and with the colors predominating in the shrubbery and garden.

Another innovation of interest to birdlovers is the colored

Continued on page 438

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Lovers of Colonial furniture will appreciate the simple beauty and utility of this Leavens Gateleg Desk with its drop leaf top. It's just the piece to fit into a small space and adds charm and color to the entire room. Shown here in this Colonial setting is a Hitchcock type chair and the Governor Bradford armchair. Note the quaint footstool. These are authentic reproductions and may be secured through the Leavens' Finished to your Order Plan, stained or painted and decorated in any motif you choose to harmonize with interiors of your home. Best of all, the cost is no greater than buying furniture in the usual way.

Leavens illustrated "Finished to your Order" Catalog describes this popular way to buy furniture and shows innumerable large and small pieces of Colonial and modern furniture. Write for it.

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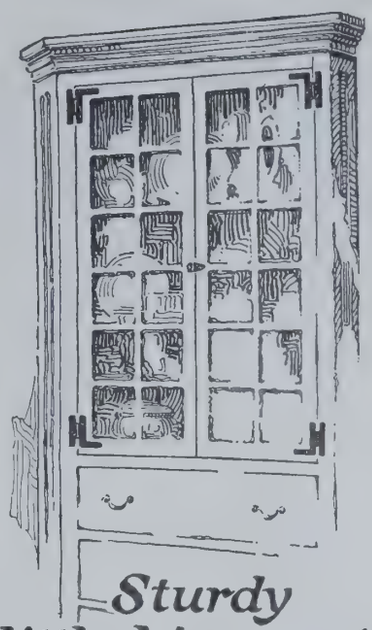
LEAVENS *Furniture*



Sturdy little hinges of forged iron

THESE sturdy little H & L hinge plates by McKinney are the completing touch to this Colonial cabinet standing in the corner. They are especially appropriate because they are of the type which accompanied these same corner cupboards in the days when Boston was a village, and hardware was all made by hand.

The charming character of real hand forging is still here in McKinney Forged Iron Hardware—not only in H & L hinge plates but in every rugged piece in each of the four master designs: Heart, Tulip, Curley Lock and Etruscan.

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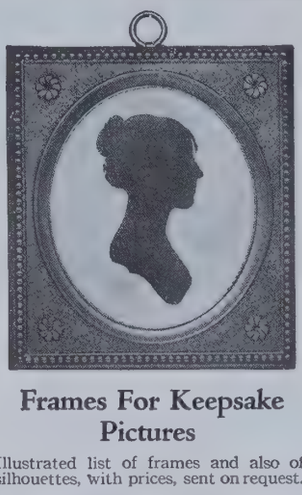

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4 Park Square Boston, Mass.

Continued from page 437

birdbath. We are familiar with the cement bowls, either set in the ground or on a cement pedestal. They are simple in line and most practical, but the colored cement has made them more decorative. Sky blue, deep coral, or yellow cement, makes the birdbath much more attractive, especially when it is the type that is set into the ground, with a border of trailing Myrtle, or some other colorful vine or low growing plants planted around the outer edge.

Where the lawn borders the main road and a fence is necessary it is often difficult to find one that does not stand out as a discordant note. Where there is a luxuriant growth of shrubs and flowers, the rustic fence seems best, as it looks almost like part of the natural growth. Some of these rustic fences are made of slender rods, like saplings with the bark on, woven tightly together with wire, so that they present an unbroken surface that entirely conceals the lawn behind. These are useful between a drying lawn and the open, more formal lawn, or around a vegetable garden that should be shut off from the rest of the grounds.

The old-fashioned picket fence painted white is usually charming around the white Colonial house, and a bit of interest may be added to it through the use of black iron hinges, and fastenings, with black iron electric lanterns at the main gateway to the road. Instead of the usual street lamp fixture these lanterns are similar to the exterior lights over the doorway of the house; that is, they hang from an overhead bracket on the gatepost, and are of quaint old-fashioned design, usually round, with a peaked top.

Let us not consider the roof merely from a utilitarian standpoint. Of course, the material that wears well is the one to select, but there are so many lovely colors and combinations in new roofing materials that are just as practical as the dull grays

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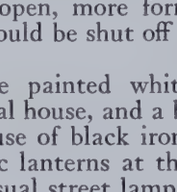

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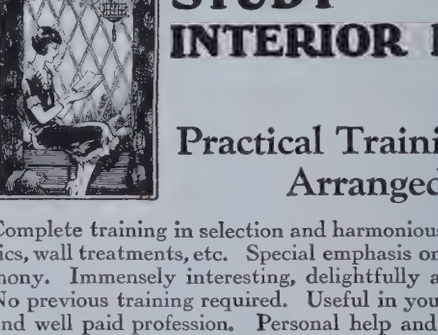

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or greens that we may safely indulge our love of beauty. A roof may be light green instead of olive green, and make a lovely spot of color amid the darker trees. One owner of a large estate in the country recently had all the roofs on his houses and barns painted bright vermilion. They are most striking from the main road above the white exteriors. In foreign countries there is much more variety in the choice of exterior colors than in America, and there the roof is sometimes blue, or coral or even golden yellow. Wood browns mixed with the green shingles give a lovely effect, and in slate roofs where the predominating color is gray, the use of lavender, blue and even a pinkish gray slate now and then makes the coloring much more interesting. Of course, the main color of the house determines the shade that should be selected for the roof, but do not forget that it may be made just as unusual and interesting as any other feature.

The use of tile in the porch and garden, if planned thought fully and carefully, may do much to tie the house to its grounds. For certain types of houses tiled veranda floors are charming—a durable gaiety, too, and fadeless, ignoring time and weather. Floors in hallway and sunroom, or small panels and designs in the entrance way often furnish the desirable bit of color.

Attractive tile fountains for the porch itself or for the garden are lovely, and come in combinations harmonizing with veranda furnishings, awnings, etc. The colored fountain in the garden wall brings another spot, and there are any number of designs appropriate for all kinds of gardens, large and small. Tile inlay in pools may be done in delightful color combination, tying together in subtle fashion house, roof, porch, and garden color schemes; clear water splashing over these sparkling tiles gives a delightfully vivid effect. Nowadays, too, we find bright flower jars here and there in the garden and porch, and one of the most attractive ideas for the wall of a teahouse is a gay little medallion of tile.

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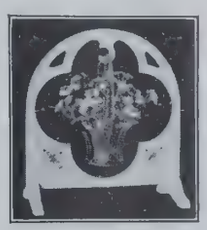

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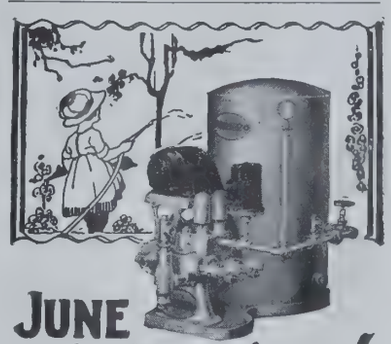

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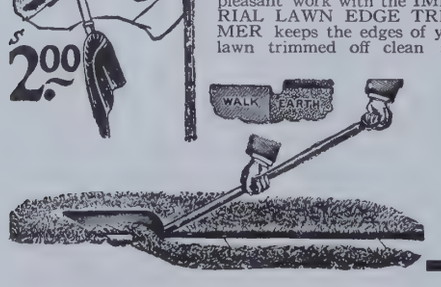

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Racine, Wisconsin

National Garden Association

Continued from page 402

The National Peony Show is being held in Peoria, Ill., Jun 9–10. On the second day, June 10, a Mid-west Conference Garden Clubs is held. All garden clubs, lovers of Peonies, and gardens, are urgently invited to attend. The conference featur particularly: Conservation, Mid-west Garden Club Problems.

The Fifth Annual Coöperative Flower Show of Northern Ne Jersey Garden Clubs will be held on Saturday, June 4th from until 9 o'clock in the Essex Fells School Auditorium, Esse Fells, N. J. There will be exhibits from the garden clubs Elizabeth, Englewood, Madison, Morristown, The Orange Passaic Valley, Plainfield, Princeton, Rumson, Short Hill Somerset Hills, Summit, Trenton, and Westfield. The Esse Fells Garden Club is hostess this year and all the members und the management of Mrs. Thorburn Reid, General Chairma are working to make the show an interesting and artistic succes

Each year the owners of some of the loveliest gardens on Lo Island generously open their gardens to the public at slig charge, the proceeds all going to the Wayside Home for Gi at Valley Stream, Long Island. The following gardens will open:

June: 2nd—Mrs. Frank N. Doubleday, Oyster Bay; 9th—F. Woolworth Estate, Glen Cove; 16th—Mrs. Henry P. Dav son, Locust Valley; 23rd—Mrs. Marshall Field, Lloyd Neck; 30th—Mr. Bertram G. Work, Oyster Bay.

July: 7th—Mrs. James N. Hill, Wheatley Hills; 14th—M Henry Batterman, Mill Neck; 21st—Mrs. Myron Taylo Locust Valley.

September: 1st—Mrs. William D. Guthrie, Locust Valle 8th—Mr. William J. Matheson, Lloyd's Neck; 15th—M Philip G. Gossler, Wheatley Hills.

Season tickets are $5, single admission fifty cents.

ELLEN D. WANGNER, *Secretary.*

A green garden where a barn once stood

Continued from page 394

are two large American Arborvitae on either side, followed w around the wall by native Red Cedars of good growth, procur from the adjacent countryside. Within the west wall are two the former window openings, then a gateway over which h been built a stone arch with Trumpet-vines planted on either si to eventually cover it. Under the arch is a single old iron g procured in much the same way as the larger gates and h monizing with them. Next is the end of what was a row of b stalls, which were built just outside of the original barn, the e of one of which has been converted into the so-called tea ro and is lighted by three windows looking eastward; it has a c crete floor and is suitably furnished to make an exceedin attractive small room.

The southeastern corner of the enclosure is a stone wall c tinuing along the south side eastward, with a large drivew opening, which was the entrance into the barnyard for horses a cattle. The southwestern corner of the enclosure was forme a cow stable and contained stalls for about five cows, while ab the cow stable in the original structure was a wing of the ba used as a hay mow; this corner is now an arbor, a stone circu post having been built to complete the outside angle, it be constructed around an electric wire conduit which permits an ship's lantern, electrically lighted, to be hung and used— wires are underground. Heavy beams stretched across and s ported by Florentine gargoyles complete the square; the cr beams are old oak.

The garden walls, both inside and outside, carried the f year's growth of many plantings of Ivy, while on the outsid the walls White, Scotch, and Red Pines have been planted to eastward.

Bisecting the garden, owing to a slight difference in the le is a terrace about two feet high, secured by dry stones, betw which Wallflowers have been planted. In the center is a circu stone flooring also with Wallflowers here and there and creep Ivy on the edges. Two fairly large Hemlock trees are on eit extreme side of the garden, while nearer the low terrace wall large Box tree, some twelve feet high, transplanted in e September. The garden is also traversed by an irregular st walk, bordered by small Box.

An avalanche of Irises

tinued from page 361

ie CAROLINE E. STRINGER. Unfortunately some of these Irises, ite the rigorous climate under which they have been devel- d, do not always seem at home in other climes, where their osition is sometimes, alas, ungratefully miffy.

he productions of most other American hybridizers do not n to me as yet to show so much variety and novelty in color hose of Miss Sturtevant and Mr. Sass, but there are occa- al new things brought out here and there which, were we to e an international Iris show, would greatly aid the American ving—Mr. Scott's attractively blended STEEPWAY, Mr. Mohr's ty yellow and white GAVIOTA, Mr. Morrison's bright blue , the reddish and oddly attractive ELBERON and PROFESSOR IGER of Mr. Koehler, and the late Mr. Farr's MINNEHAHA, KER LADY, MONTEZUMA, and SEMINOLE, these last still lovely indispensable despite the arrival of several recent competi- from across the seas, are some possible selections. Less dis- t, but still an advance in one respect or another in their ing are a larger group of which Mr. Williamson's ANOSIA and gorgeous ARGYNNIE, Mr. Morrison's ORTRUD and HOMER C., Shull's well-named MORNING SPLENDOR and SOLANIA (the r a smallish variegata which is rich enough to be really tiful), Mr. Farr's harder toned but brilliant INCA, Mr. r's oddly flecked MARIPOSA, the indispensable SOLEDAD, and enchanting new CORONADO, Mr. Weed's DAINTY LADY, and Saunders' WHITE KNIGHT, whitest of all white Irises, are ng those which come to mind.

he net consequence of all this has been to increase greatly the hues available for the palette of the garden artist, while it urages us to believe that here is only a foretaste of a gorge- array to be developed in the years to come. Let us all grow e things while we have them and so keep up with the pro- ion while we are at the same time giving our encouragement ne production of further beauties.

IDEALS OF FORM

used to be said by some of the European fanciers that reas the American Irises then appearing were big and gay, were as a rule sadly lacking in those subtle refinements of , texture, and grace of carriage upon which the personal m of the Iris, like that of the more aristocratic Orchid, so tly depends, and in that perfection of symmetry which the unlike the Orchid, must ever add to its graces in place of touch of grotesqueness, one might almost say of caricature, h the latter almost alone among our flowering plants so often essfully resorts. This particular criticism of the work on side of the Atlantic I feel sure can fairly be made no longer pt insofar as it still applies to the other side as well. Indeed stress upon form has proceeded so far in some quarters that e is conceivable danger of our requirements in this direction ming too stereotyped. Of late the increasing fancy, or fash- —I can call it nothing else—has been for a flower of rather outline, the falls flaring widely, and there is no question but some beautiful flowers of this restricted type are being loped. Nevertheless it must not be forgotten that the tri- ite architecture of the Iris flower makes possible a variety of metrical forms, any of which may attain such accuracy of or proportion as to deserve the adjective beautiful. That the ng type is often of peculiar advantage from the landscape t of view, as presenting a larger area of color to the casual is all too true, especially in the case of low or medium ving varieties, but for tall clump effect in the garden or for l arrangements indoors, a quite different set of considera- s necessarily comes into play. Personally, I find the better ples of so many diverse types pleasing in their proper use I could not, even though I would select any of them to inate my garden to the exclusion of the others. In general ay be said that where one's garden prospect is from above, ng falls help greatly in increasing and intensifying the mass lor, while if one views the plants from more nearly on a level them, as is usually the case with the tallest types, the liar charm of gracefully drooping falls or coned standards be best appreciated. At this juncture I hope I may be oned the use of a triptych of my own seedlings in illustration ey seem to me so prettily to exemplify the point I want to e. Regarding them from the standpoint of form alone I kly do not know which of the three appeals to me most—the

Continued on page 442

"Four Veterans" Peony Collection $3.00

Four fine old varieties that have stood the test of time. You cannot judge their beauty by the extremely low price—made possible by large stocks.

Festiva Maxima. Early white..... **$1.00**
Edulis Superba. Early, bright pink..... **1.00**
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$3.00 buys four Peonies listed at..... **$4.50**

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$25 worth of Irises for $5

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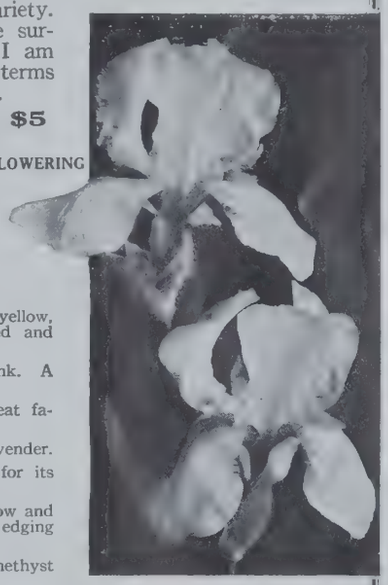

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THE LONGFIELD IRIS FARM

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E. B. Williamson Paul H. Cook

BLUFFTON, INDIANA

An avalanche of Irises

Continued from page 441

trim, clean, preciseness of JACINTO, the bold poise and sensuous fullness of MAUNA LOA, or the massive structure and prodigal use of fabric in ORIZABA—but to me each possesses symmetry and real beauty. And so likewise with many, many others.

In considering the subject of color we found that progress might take place in either of two ways—firstly, the perfecting of types already existent, and, secondly, the discovery of new breaks. The same principles hold in the case of form and texture. Some Iris flowers are primarily noteworthy for their *finish*, and here we find another field in which Miss Sturtevant on our own side of the water seems particularly to have worked. Take REVERIE for example, with its richness of texture, fine substance, and perfection of tailoring—an Iris for the connoisseur if ever there was one. A well grown stalk of this Iris reminds me of an antique marble—masterfully chiseled that we might realize the flawless perfection it is possible for sheer symmetry to attain. Quite different is the sweet cool lightness of such an Iris as BLUET (can anyone who has not had a New England childhood ever quite appreciate the enchanting winsomeness of that name?), the crisp perky spread of TINTALLION, the warm rounded fullness of YELLOW MOON—yet each has its own special attractiveness, in which texture and quality have become as important as form.

Progress toward heavier substance of petal is being made by quite a number of breeders. Mr. Morrison's distinguished KESTREL, Mr. Mohr's previously mentioned CONQUISTADOR, and Mr. Fryer's MAGNIFICENT are random examples of diverse parentage among the more outstanding.

NOVELTY IN SHAPE

Shapes and styles combining novelty with their beauty are harder to obtain than new colors, but we fortunately have a few. Most distinct among them is probably Mrs. Crawford's curious ZUA, an astonishingly crinkled and wrinkled person in the palest of gray, and of an origin which does not appeal either certainly to be known or to render it amenable to further genetic work. At any rate it is an unique Iris recalling in some of its attributes the evansias, and with not a little inherent charm of its own besides. In the chastely beautiful MARIAN MOHR the long outline of the flower is accentuated by the extremely pendent falls in a most individual way. It is uniquely lovely and there is room for more of this general type, all boosters of widesprung falls to the contrary notwithstanding. Flowers of the ORIZABA class with their cockled standards and marginal ruffling are also quite distinct from the older Irises to which most of us are accustomed. Several of the newer French varieties belong to this group and we shall undoubtedly be seeing many others here in our own country, particularly in the seedlings beds of those who have been using I. mesopotamica as a principal ancestor. The airy ruffling which appears in so many of the Sass plicatas (see the annexed illustration of MID-WEST) is also a reasonably new and interesting break the end of which is by no means in sight.

In the carriage of the flower we are advancing far from the old pallidas and variegatas and neglectas. Many true pallidas, especially among the newer types, own to a certain grace of bearing in spite of their stiff, wand-like stems, and they are often of unexcelled value for massing, but the beauty of the individual blossom and the clump effect of many a plant is greatly enhanced where a well branched stalk has become the architective basis. This has accordingly been made the special goal of several breeders, notably Mr. J. Marion Shull, who, to this end, has based much careful work upon the wild I. trojana. Unfortunately, I have seen few of Mr. Shull's newer Irises and can speak of them only by hearsay, otherwise it is quite probable that I would dilate on them at greater length, but the previously mentioned MORNING SPLENDOR may probably be taken as a fair specimen of his best work. My own JACINTO is also noteworthy for its abundant and graceful branching, and in this case again I believe we have a strain of trojana somewhere in the ancestry.

Increase over the older varieties in simple dimensions is about the easiest to gain of all 'improvements' sought for by the breeder, for the entry of the giant wild species of southwestern Asia into the stud-book has made this an almost inevitable feature of their progeny. We have no exhaustive selection of colors available in these 'sizy' things as yet, but the mammoths, CONQUISTADOR, SAN GABRIEL, AVALON, MAUNA LOA, SANTA BARBARA, BALBOA, and others, most of which have already been

Continued on page 443

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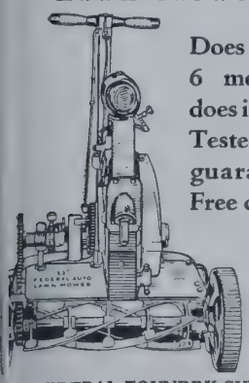

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An avalanche of Irises

Continued from page 442

mentioned in other connections, are all advances in one way or another, several of them ranking among the very finest bearded Irises we have. Under favorable conditions CONQUISTADOR may send up its great sturdy stems to a height of six feet clear, a tremendous altitude for a Pogoniris. Some of the others are not far behind and the garden effect of established clumps of these giants is something not soon to be forgotten. Miss Sturtevant's beautiful CYGNET is likewise remarkably tall for a pallida hybrid. It is ivory toned.

Coupled with the increased size and height there seems to go a notable increase in the length of the flowering season, the flowers opening in succession on the same stems for weeks at a time, often an inestimable advantage. In the more common types breeders seem generally to have selected varieties not for duration of bloom, but for quantity. Such also have their place, for although their glory never continues as long as we would have it, they fairly take one's breath away as they burst into one foamy billow of bloom. Occasionally a variety, like Miss Sturtevant's lovely MYTH, throws a double blooming the selfsame spring, while certain other varieties having a second bloom entertain us by postponing it over into the fall. A few of the older European varieties behave thus, but none of our breeders seem to have made much headway along this line excepting Mr. H. P. Sass of Omaha, whose really handsome AUTUMN KING seems to be a quite reliable fall bloomer. It is reported that he has successfully continued the trait into later progeny at the same line, the best of which will in due time doubtless be finding their way into our gardens.

The question of vigor and hardiness is so largely a local one that progress in one man's garden may turn out retrogression in another's. Therefore we may well content ourselves at this time with the assertion that for most sections of the country some undoubted advance is being made.

In this cursory gossiping I have left out no end of lovely things like DREAM, and QUEEN CATERINA and DELIGHT and NIMBUS and DAMOZEL and RAMONA and all too many more, but so brief a survey can make no pretense of completeness nor is any slight intended of the work of several capable breeders who have not been mentioned at all. So many are now engaged in the patience-trying but fascinating sport of Iris crossing, and so many varieties have received names without as yet attaining any wide distribution that our concern must be directed mainly to those varieties which are best disseminated.

Probably few would wish to try every new Iris to be introduced even were it humanly possible, but one misses much if he denies himself the pleasure of growing at least a few of each year's novelties, those of his favorite originator perhaps, with now and then a tempting offering from some other breeder. Some of them will soon fall by the way, but not all.

It is hoped that our glimpse has at least sufficed to show that the tides of time carry before us under increasingly brilliant sail such a fleet as would even now hardly be believed if we did not stop to review it, so short the time has been. Progress is certainly taking place, in America as elsewhere, and at a rate as commendable as it is difficult for most of us to keep pace with.

Return of the Cineraria

Continued from page 370

pieces until the pot is one third filled; over this place a layer of moss, to prevent the soil from falling through.

The soil most suitable for the Cineraria is one composed of two thirds turfy loam, one third well-decayed cow manure, with a slight sprinkling of bone-dust; mix thoroughly, and use the compost rough, pressing it down firmly around the plants.

The Cineraria is very subject to attacks of the aphis or green fly, and the red spider. The latter can be prevented by growing the plants in a moist, cool atmosphere. The former is more troublesome, and requires constant watching, but a few leaves of tobacco scattered among the plants in the coldframe, and renewed occasionally will keep them in subjection. In the greenhouse they can be destroyed by a slight fumigation of tobacco. Water must be given thoroughly whenever necessary, and when the flower-stalks make their appearance, give liquid manure at least twice a week. Never permit the plants to suffer for water, excepting in the winter, when the foliage should be kept dry in order to guard against damp, as this would soon destroy the foliage.

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Before me, a Notary Public in and for the State and C aforesaid, personally appeared John J. Hessian, who, been duly sworn according to law, deposes and says th is the Treasurer of Doubleday, Page & Company, own the Garden & Home Builder, and that the following is, best of his knowledge and belief, a true statement of the ship, management (and if a daily paper, the circulation) of the aforesaid publication for the date shown in the caption, required by the Act of August 24, 1912, embod section 411, Postal Laws and Regulations, printed on t verse of this form, to wit:

1. That the names and addresses of the publisher, managing editor, and business managers are: *Publishers,* bleday, Page & Co., Garden City, N. Y.; *Editor,* Leonar ron, Garden City, N. Y.; *Business Managers,* Doub Page & Co., Garden City, N. Y.

2. That the owner is: (If owned by a corporation, its and address must be stated and also immediately thereunc names and addresses of stockholders owning or holding o cent. or more of total amount of stock. If not owned corporation, the names and addresses of the individual must be given. If owned by a firm, company, or other corporated concern, its name and address, as well as th each individual member, must be given.) F. N. Doub Garden City, N. Y.; Nelson Doubleday, Garden City, N S. A. Everitt, Garden City, N. Y.; Russell Doubleday den City, N. Y.; John J. Hessian, Garden City, N. Y. othy D. Babcock, Oyster Bay, N. Y.; Alice De Graff, Bay, N. Y.; Florence Van Wyck Doubleday, Oyster N. Y.; F. N. Doubleday or Russell Doubleday, Trus Forence V. Doubleday, Garden City, N. Y.; Janet Dou Glen Cove, N. Y.; W. Herbert Eaton, Garden City, N S. A. Everitt or John J. Hessian, Trustee for Josephine I Garden City, N. Y.; William J. Neal, Garden City, N Daniel W. Nye, Garden City, N. Y.; E. French Sti Garden City, N. Y.; Henry L. Jones, 285 Madison N. Y. C.; W. F. Etherington, 50 East 42nd St., N. Y.

3. That the known bondholders, mortgagees, and security holders owning or holding 1 per cent or more c amount of bonds, mortgages, or other securities are: (I are none, so state.) NONE.

4. That the two paragraphs next above, giving the na the owners, stockholders, and security holders, if any, not only the list of stockholders and security holders appear upon the books of the company but also, in case the stockholder or security holder appears upon the bo the company as trustee or in any other fiduciary relati name of the person or corporation for whom such trus acting, is given; also that the said two paragraphs statements embracing affiant's full knowledge and belief the circumstances and conditions under which stockhold security holders who do not appear upon the books of th pany as trustees, hold stock and securities in a capacit than that of a bona fide owner; and this affiant has no to believe that any other person, association, or corporat any interest direct or indirect in the said stock, bonds, securities than as so stated by him.

5. That the average number of copies of each issue publication sold or distributed, through the mails or ot to paid subscribers during the six months preceding t shown above is.... (This information is required fro publications only.)

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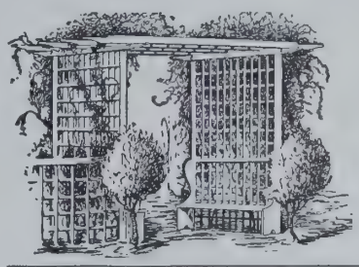

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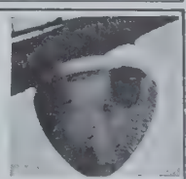

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Money refunded if brushes are not satisfactory. Mention COUNTRY LIFE when ordering.

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BELLE MEADE PONIES

Noted for beauty and gentleness. Bred and trained for children and sent on trial. Illustrated catalogue of 100. Send 10c in stamps.

BOXWOOD

Beautiful, hardy boxwood. Hedges and individual plants. Taken up and shipped. Equipped to operate extensively at moderate cost. Send for booklet on boxwood.

BELLE MEADE FARM Box 2, Belle Meade, Va.

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Country and Suburban Homes

The manager of the Real Estate Directory will be very glad to assist Garden & Home Builder readers to find suitable country homes and suburban properties. Write him fully concerning the location, size of property, amount you wish to invest, etc.

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GARDEN & HOME BUILDER
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DOGS

A good dog, as it has been for centuries, is man's best friend and companion. We will be glad to put you in touch with breeders of pedigreed dogs, the type you will be proud to own. Just write us which breed you prefer.

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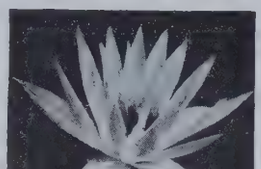

WATER LILIES—

Did you know the yellow and blue, pink and red water lilies are just as easily grown as the common white one? You may have them at small cost in *your* pool where they will increase in beauty year by year. Our California-grown plants are strong and *winter-hardy* anywhere. Our Special Offers are all POSTPAID.

$3 Postpaid—Marliac Trio

Canary yellow, snowy white and shell pink. Three free flowering hardy and easily grown water lilies that will give you an abundance of large showy flowers from spring till fall. A safe collection for your first pool.

$1.25 BLUE LOTUS. The fragrant sky blue water lily of the Nile. POSTPAID.

$2 ROSE STAR. Starry, pink and spicy, fragrant flowers. Your pool will be bright all summer long with this choice lily. POSTPAID.

FREE CATALOG. Our beautiful catalog is illustrated in colors and has complete information on *How to Build Your Pool,* plant and care for your lilies in summer and winter, as well as illustrations and descriptions of dozens of water lilies and pool plants. A real book on water gardening *free* upon request.

JOHNSON WATER GARDENS, Box G6, Hynes, Calif.

As Necessary as Your T

To Garden successfully, you m have precise authentic informatio written by folks who know and lo plants. The Gardeners' Chronicle the trusted friend and counselor professional and amateur gardener

Send $1 for six months' trial su scription; $2 for full year. Curre issue included free while supply las

GARDENERS' CHRONICLE

522-A Fifth Ave. New York City

There's a Corner In Your Garden

—that can be made infinitely more beautiful with one of our curved-eave

King GREENHOUSES

And more than that there's a corner in your heart which will find endless joy in the pleasures of year round gardening.

Our booklet "A Few Suggestions" shows the various types of King Greenhouses and Conservatories. Let us send it to you without obligation.

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General Offices: NORTH TONAWANDA, N. Y.

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Wonderful Waterlili

For Mid-Summer Flowers

Waterlilies are not difficult to grow. Sunshine, water, and a little pool or tub, with these three Waterlilies will give more joy, with far less labor, than a garden of annuals. Every morning brings new charms; every day makes the richly colored blooms more fascinating.

For a small pool or tub I advise these three extra good new varieties, which I call

The Pring Trio

Mrs. George H. Pring, white
General Pershing, pink
Mrs. Edwards-Whittaker, blue

One Plant of each Variety for $9.50

Tender Waterlilies should be planted in May or early June; in five or six weeks they should be in full flower.

Two of these superb Waterlilies are pictured in color in

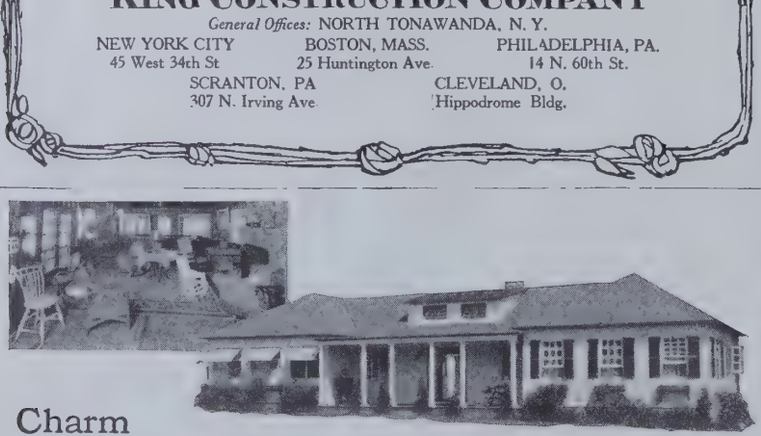
Tricker's Waterlily Booklet

which describes the best Tender Lilies from foreign and American sources; pictures eight in natural colors; tells how to build a pool, and care for the plants. A copy of this booklet will be mailed on request.

William Tricker

Waterlily Specialist

661 Forest Street, Arlington, New Jer



Charm and Comfort meet in this attractive cottage

HODGSON Houses come to you in finished sections, plainly numbered and all ready to bolt together. Quickly erected with unskilled labor.

Free catalog gives complete information regarding Hodgson Houses, cottages, play houses, garages, poultry-houses, etc. Also garden furnishings, bird houses, dog kennels, etc. Send for catalog K today. E. F. Hodgson Co., 1108 Commonwealth Avenue, Boston, Mass.; 6 East 39th Street, New York City.

HODGSON *Portable* HOUSES

8 Peonies of the scarce varieties for $25.00

Rosa Bonheur, Mont Blanc, Suzette, Tourangelle, Cherry Hill, King England, LeCygne, Raoul Dessert

8 of the more common Peonies for $5.00

Albert Crousse, Felix Crousse, Germaine Bigot, Karl Rosenfield, Mad Vatry, Mad Emile Galle, Octavia Demay, Mikado

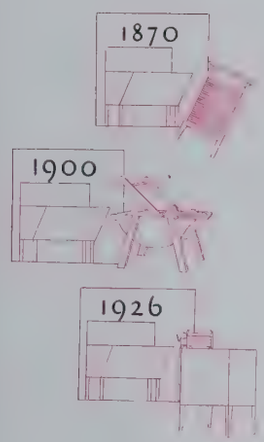
A select dozen German Iris for $3.00

Ambassadeur, Edouard Michel, Lent A. Williamson, Lord of June, Mc iere, Neptune, Opera, Rachel Fox, Raffet, Trianon, Turco, Virginia Moo

They will be 2 or 3 eye plants with adequate root system of t high standard adopted by the Commercial Peony and Iris Gro ers Association.

H. F. CHASE

P. O. Box 27 ANDOVER, MASS.



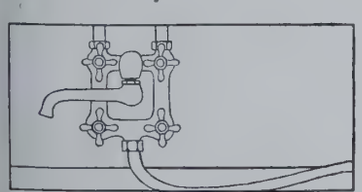
Laundry Trays

as modern as your electric washer

"Standard" ACID RESISTING ENAMEL that cannot be roughened or discolored

WHEN Laundry Trays, or stationary tubs, were first built, back in 1870, the washboard was the last word in washday equipment. So such Trays were built with sloping front to accommodate the washboard.

Now the washboard is a relic of a past century—this is the day of the electric washing machine. And "Standard" offers you Laundry Trays as modern and as labor-saving as the newest electric washer, and designed particularly to be used with it.



Hose for washing machine need never be disconnected. Swinging Spout Faucet serves both Trays. It is finished in Chromard, so does not tarnish.

With no faucet or other obstruction in the walls of this Tray, it is easier to keep clean. There is nothing to wash around or to catch dirt.

The slope of the old style Tray cut away much of the bottom. The new Tray is roomier and handier.

Gleaming white, they *stay* that way. For the "Standard" Acid Resisting Enamel cannot be roughened or discolored by the minerals in water or the ingredients of soap or cleansers. It is harder, more durable, and consequently much easier to keep spotlessly clean than any other ever used for this purpose.

"Middle of the room" location. You can work all around these new-style Trays, since they no longer hug the wall. The old sloped front and flat back are gone—every side is front.

With a "washing machine faucet." Attach the hose to the special outlet for the washing machine and you will never have to disconnect it. Even while the washing machine is being filled, the regular Swinging Spout Faucet is ready to pour hot, cold or "tempered" water into either Laundry Tray.

Just the right height. Note the firm support which holds the Trays. They will not wobble or tremble while you are at work. The height is adjustable at installation for greatest comfort.

To make washday hours shorter—send for details about these most modern Laundry Trays. Their long life is assured by the Acid Resisting Enamel and by the "Standard" trade-mark stamped on the right-hand edge of every Tray.

Standard Sanitary Mfg. Co., Pittsburgh

"Standard"
PLUMBING FIXTURES

LUCKY STRIKES are mild and mellow—the finest cigarettes you ever smoked.

They are kind to your throat.

Why? All because they are made of the finest Turkish and domestic tobaccos, properly aged and blended with great skill, *and* there is an extra process in treating the tobacco.

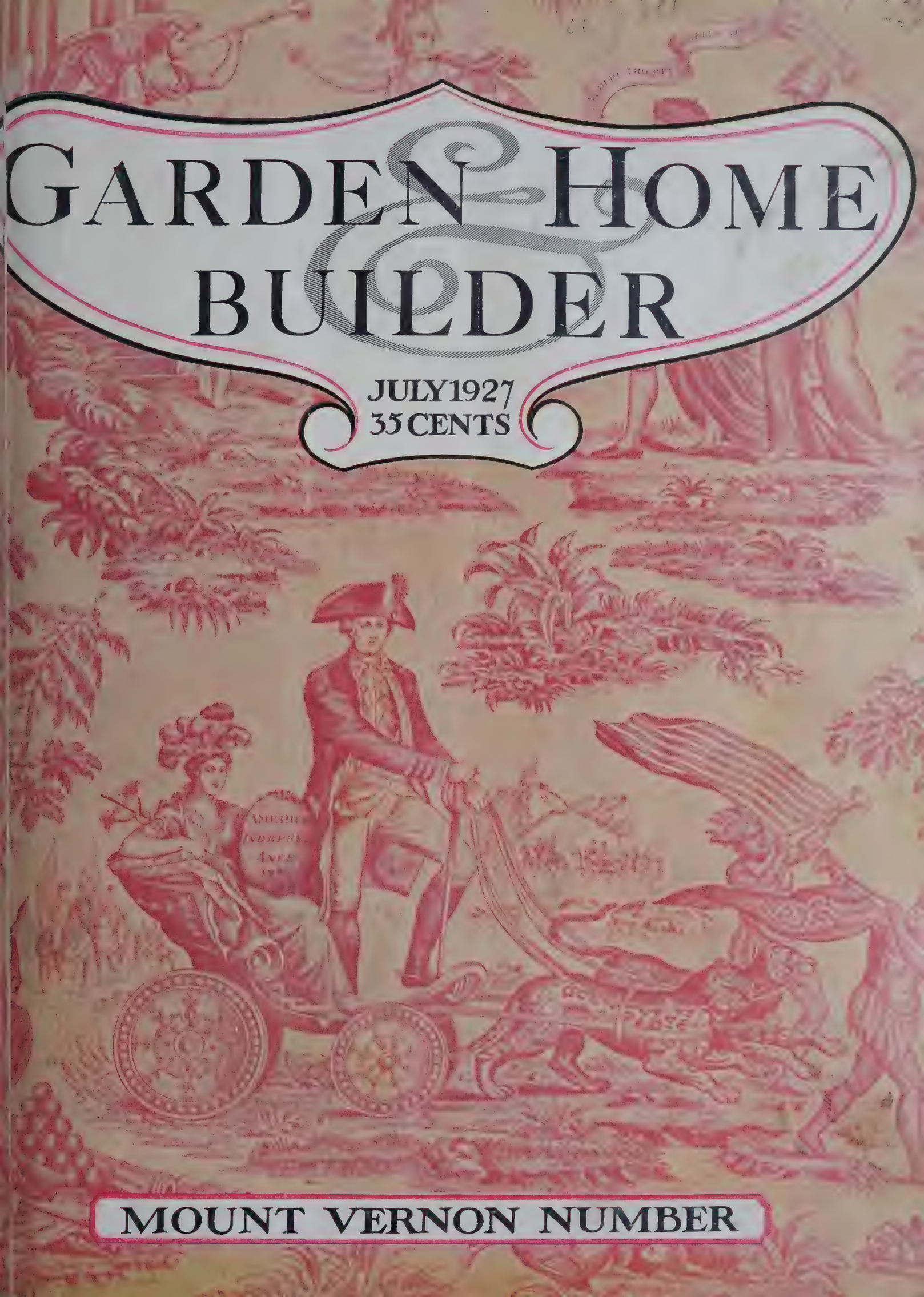
"It's toasted"

Your Throat Protection

THE COUNTRY LIFE PRESS, GARDEN CITY, NEW YORK

GARDEN & HOME BUILDER

JULY 1927
35 CENTS



MOUNT VERNON NUMBER

MARSHALL'S HARDY LILIES

PARDALINUM

WASHINGTONIANUM

UMBELLATUM

We have prepared the following collection of Hardy Lily bulbs for delivery in October, the time for planting. They will produce an abundance of blooms during the entire season, beginning with L. Candidum in June and ending with the handsome L. Speciosum in September, and if left undisturbed will increase from year to year.

"FALL JUBILEE COLLECTION"

Three good flowering bulbs of each of the following handsome varieties in a wide range of color:

- 3 **Candidum,** white
- 3 **Canadense,** yellow
- 3 **Martagon,** purple
- 3 **Pardalinum,** orange
- 3 **Pyrenaicum,** yellow
- 3 **Elegans Atrosanguineum,** red
- 3 **Superbum,** crimson-orange
- 3 **Speciosum Rubrum,** white and red
- 3 **Umbellatum Grandiflorum,** orange
- 3 **Washingtonianum,** pink

30 bulbs, catalogue value of $12.15

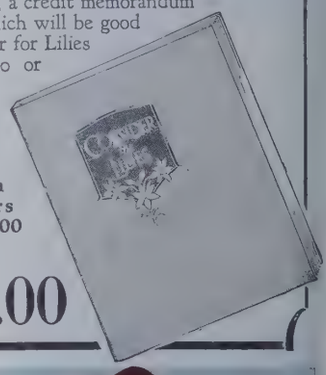
The above collection sent postpaid to any part of the United States for $10.00

We will include, with this special offer our new LILY BOOK, which is really worth $2.00 and is conceded by authorities to be the most comprehensive book ever published on this interesting subject. It describes in detail one hundred and one varieties, with sixty-four true color plates and sixteen halftones. This book will be sent immediately on receipt of remittance

Our New Book

"CONSIDER THE LILIES"

This book will be mailed post free for $1.00 in money order, check or bill (no stamps requested). This will only partly pay the high cost of production of each book. Besides this, a credit memorandum will be enclosed which will be good for $1.00 on an order for Lilies amounting to $3.00 or more, if received within six months from date of issue.



Sent Free with all Lily orders amounting to $3.00 or more, or

POST-PAID $1.00

THE FOLLOWING ARE SOME OF THE 64 COLOR ILLUSTRATIONS THAT APPEAR IN THIS BOOK BUT NOT OFFERED IN ABOVE COLLECTION

CHALCEDONICUM

MONADELPHUM

MARTAGON DALMATICUM

W. E. MARSHALL & CO., INC.

"The House of Lilies"

ESTABLISHED 1902

INCORPORATED 1917

152 W. 23rd Street, New York City

Don't Wait for Rain!

Have Better Lawns and Gardens with Skinner System!

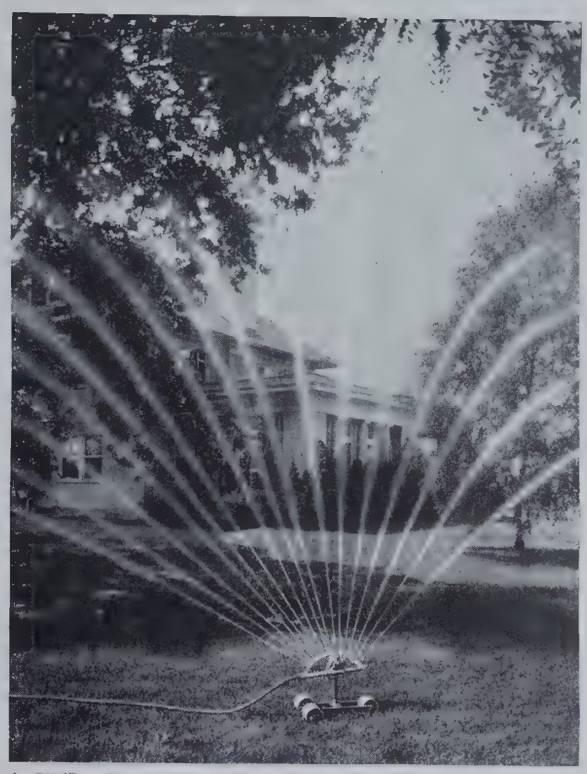
THE one important secret of successful gardening is ample moisture. If you would have beautiful, luxuriant shrubs, flowers, gardens and lawns, don't depend on rain. Instead, install a Skinner System and have a never-failing water supply on hand for your plants.

Skinner System, perfected by twenty-five years experience, is the nearest approach to rain—and a thousand times more dependable. The Skinner System soaks the ground without caking the surface or washing out the plants. Myriads of tiny drops of water fall to the ground as lightly as the dew. Under this mist-like, health-giving spray your plants will thrive as never before. Your vegetables will be larger, earlier and of finer quality. Your flowers will bloom quicker, last longer and look far prettier.

Thousands of Skinner Systems are giving perfect satisfaction in every part of the country—in small city gardens and on large country estates like those of Henry Ford, Andrew Mellon, Cyrus McCormick, J. Ogden Armour and John D. Rockefeller.

You, too, can have a Skinner System designed by our experts to fit your special needs—at an amazingly low cost. Your system will be cut-to-order—easy and inexpensive to install. Because it is most efficient and economical, you will find your Skinner System will pay for itself many times over.

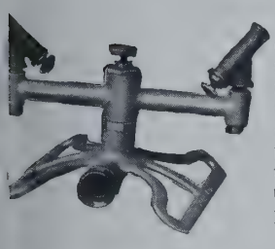
Remember there's a Skinner System for every need—overhead systems for flowers and vegetables—portable sprinklers for lawns, borders and the grounds about the home. There's Skinner equipment for every purse—a price range of from 50c to $5000. We have just prepared two valuable new books—one on garden watering, the other on the proper care of lawns—telling all about the Skinner System and Skinner Sprinklers. Simply mail coupon below for your copies. Do it *now!*



Rain-Wave Sprinkler—ideal for both lawn and garden. Employs same fan-like, gentle falling spray used by large commercial growers. Water motor rocks back and forth carrying with it curved arm set with 16 special nozzles. Covers 2500 to 3600 sq. ft. at one setting. Adjustable to ¼ or ½ coverage. Waters squares or rectangles and really gets into the corners. Large, wide tread wheels leave lawn unharmed. Weight only 17 lbs. Comes ready to hook on hose. Price $32.50 f. o. b. Troy, Ohio.

SKINNER IRRIGATION COMPANY

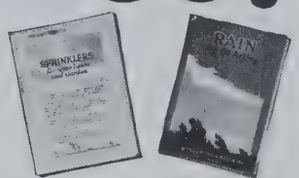
219 Water St. Troy, Ohio



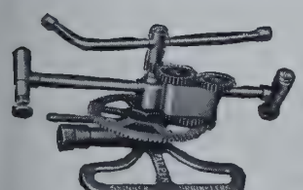
Big circle, little circle, heavy stream, fine mist, revolving or stationary, fast or slow—as an all-purpose sprinkler, the Sod-Soaker is unequalled. $4.95 post paid.

The Skinner Irrigation Company is the largest, oldest and most successful business of its kind in America. When you install Skinner Equipment you are assured the same perfect satisfaction that has been given on the largest estates in this country.

THESE BOOKS free!



Here are two valuable, illustrated, new books you should have. One tells how to get earlier, bigger, and better vegetables and flowers. The other tells how you can have luxuriant, velvety lawns the whole summer long. These books will be sent to you FREE. Simply mail this coupon for your copies.



The Roto-Rain Sprinkler covers circular area up to 80 ft. The most remarkable large area sprinkler ever designed. It insures perfect watering and promotes healthy, deep-rooted growth. $15.00 f. o. b. Troy, Ohio.

SKINNER SYSTEM OF IRRIGATION

MAIL THIS!

SKINNER IRRIGATION CO.
219 Water St., Troy, O.

Please send me *free* descriptive literature.

☐ I am interested in Lawn Sprinkling
☐ I am interested in Garden Watering

Name .....

Address .....

.....

Baronne de la Tonnaye Delivers Three for One!

"You should see my Tulips! In spite of drought in early Spring, they have developed amazingly during the past week and now stand, in all their glory, as high as your bulb book says they would. One in particular—Baronne de la Tonnaye—surpasses in free flowering qualities. Of the two hundred bulbs planted 30% bore 3 flowers, 40% two flowers and 30% one flower. Of course I recognized the bulbs to be of extraordinary size, but never before have I seen such a large precentage of bulbs bearing more than one flower. I enclose a picture that you may use as you see fit."

This, better than anything we can say, tells the story why planters everywhere acclaim our Tulip bulbs as being

"In a Class All Their Own"

The message above, from an enthusiastic customer, refers to a shipment of bulbs imported to his order direct from our nurseries in Holland. His was just one of several thousand orders we dispatched before August 1st last year. We have always promised that these early orders would be filled with the finest bulbs our folks are able to produce and we are glad that our promise is redeemed.

Now Then, *Get Busy!*

Those looking for exceptional results from Tulips, Hyacinths, Daffodils, etc., should *write for our catalog at once.* Those who already have the book should order at once! No need to send money now—the bulbs will be billed after delivery next fall. A special cash discount of 5% may be deducted where remittance is made now. Checks accepted and please remember our guarantee:—

The bulbs must do as our catalog promises or we will replace them free of charge the following season. Please act promptly—write today and mention G. & H. B.

ZANDBERGEN BROS., *"Tulipdom"*
Oyster Bay, Long Island, New York
Nurseries at Valkenburg, near Leiden, Holland

You can always plant the ever-useful FERNS!

Ferns are easily transplanted throughout July and August. They readily become part of any garden scheme because of their unassuming nature and utter fitness. Plant *more* ferns! You will find them faithful friends that never fail when gaudier plant life goes on a strike.

My catalog offers about 40 varieties, for various situations. Those ready to plant some now may want to take advantage of the following special offers:—

Collection No. 1—For Open Sun Culture—4 varieties, 35 Clumps	$5.00
Collection No. 2—For Dry Shady Places—4 varieties, 35 Clumps	5.00
Collection No. 3—For Moist Shady Places—9 varieties, 45 Clumps	6.00
Collection No. 4—For Wet Open Ground—4 varieties, 40 Clumps	5.00

Freely illustrated catalog describing in detail many ferns and wild flowers gladly mailed free on request. When asking for it please mention G. & H. B.

EDWARD GILLETT
Fern and Flower Farm
3 Main St., Southwick, Mass.

It *Does* The Work!

It kills Rose Bugs, Blister Beetles, and other hard-shell insects. It also destroys Aphis (plant lice) while, as a cleanser and disinfectant, it is indispensable in promoting the garden's general welfare. No wonder, therefore, that with this unique combination of qualifications garden enthusiasts, everywhere, consider

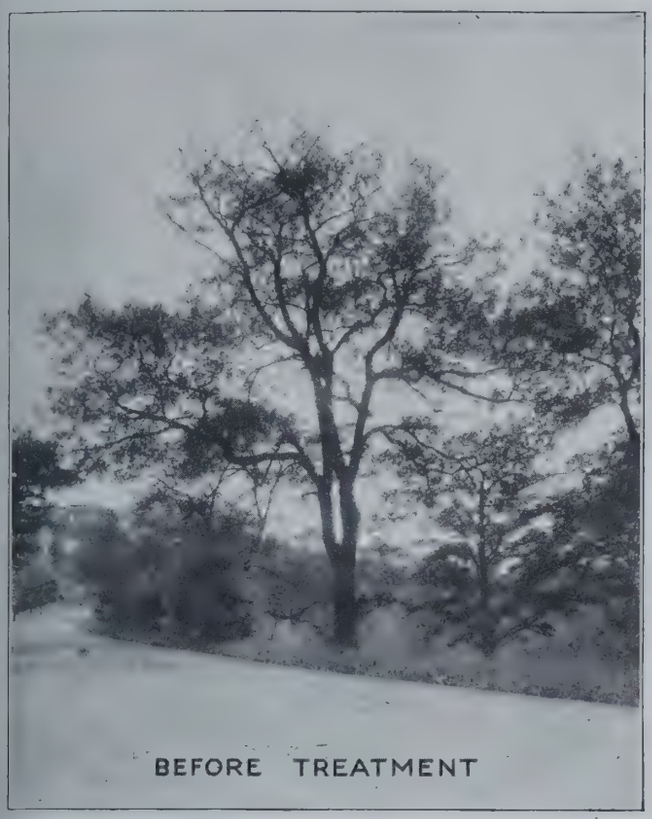
Melrosine

The Flower Garden's Protector and Guardian

Keep your plants healthy with Melrosine and they will reward you with finer, lovelier blooms—and more of them. It will not stain the most delicate blooms. To insure the welfare of your Everblooming Hybrid Tea Roses throughout summer and fall, spray them systematically with Melrosine. One dollar's worth protects one dozen plants all season. If your dealer cannot supply it we will send it direct. Instructive leaflet free on request.

GARDEN CHEMICAL COMPANY
Park Avenue & 146th Street New York, N. Y.

The GARDEN AND HOME BUILDER. July, 1927. Vol. XLV. No. 5. Published monthly by Doubleday, Page & Co., Garden City, N. Y. Subscription price, $3.00 a year. Entered as second class matter at Garden City. N. Y., under the Act of Congress, March 3, 1879.



June, 1925, before treatment. Tree in Central Park starving through neglect under semi-artificial conditions. Note thin foliage and dying top

June, 1926—same tree one year after treatment. Restored to new health and vigor through Davey methods of scientific feeding and pruning

Saving the starving trees of Central Park, New York

TO EXPLAIN away the obvious results of neglect and inefficiency, various fanciful and fallacious theories were advanced as to the reasons why the trees of Central Park are dying. In 1925 the Davey Company challenged these unwarranted claims, and made the positive assertion that the trees of Central Park are dying from neglect and starvation. To prove the truth of this assertion, the Davey Company offered to treat, at its own expense, 100 dying trees as a demonstration.

A careful survey by Davey Experts indicated that about 25% of the older trees of Central Park are too far gone to save, and another 25%, approximately, are border-line cases in advanced stages of decline, but with some reasonable chance of saving them by proper treatment. The other 50% were in varying conditions from fairly good to relatively poor.

The 100 trees selected for demonstration were taken from the second group of border-line cases, and the Davey Company staked its reputation on its ability to save a substantial portion of these dying trees. The treatment given was the result of John Davey's life experience and the quarter of a century experience of the whole Davey organization.

This treatment was a combination of practical common sense and scientific knowledge and experience. For exactly the same reason that a good farmer cultivates his fields and fertilizes his soil, the ground under these trees was thoroughly cultivated—adequate and appropriate fertilizers were used—the ground was prepared to receive both water and air, so vital to plant life. One of the important elements in this program was the use of Davey Tree Food to stimulate new growth quickly.

In addition to this, the trees were given expert scientific pruning to eliminate the dead and weak parts, and to establish a proper balance between a dying top and an impoverished root system. All the trees of Central Park are living under semi-artificial conditions, aggravated by neglect.

JOHN DAVEY
Father of Tree Surgery
Reg. U. S. Pat. Off.

One year later, in June, 1926, photographs were again taken of the same 100 trees, and a thorough examination disclosed the fact that 90% of them showed definite improvement, a large proportion showing really marvelous improvement. The other 10% were holding their own.

All of this proves beyond the possibility of doubt or fallacious argument that most of the trees of Central Park can be saved, if the civic pride of New York forces a prompt and complete abandonment of the past policy of neglect.

All trees growing under lawn conditions are living under more or less artificial handicaps. Many of them are actually starving, slowly or rapidly. They need help. Are any of your trees starving? Look for danger signs in the slowly dying tops. The local Davey representative will be glad to examine your trees and report their condition to you without cost or obligation.

THE DAVEY TREE EXPERT CO., Inc.
726 City Bank Bldg., Kent, Ohio

DAVEY TREE EXPERTS

Are You Enjoying Their Lovely Presence Now?

Lilium Candidum—the chaste Madonna Lily—may be termed the crowning glory of the early summer garden. Its pure color, fragrance and lasting qualities surely cause it to be the outstanding flower of the month. Once established it stays in the garden for years. For best results bulbs should be planted as soon after the blooming period as they become available.

Tacoma-Grown Madonna Lilies

are ready for delivery Right Now! They do not have to cross the ocean in the hold of a steamer, a condition which frequently proves injurious to imported bulbs. Immediate planting will cause the home-grown bulbs to start root action at once which is the foundation for the leaf growth which the Lily makes this fall. And on the strength and length of this leaf growth rests the quality of next June's flowers.

Plant American Grown Madonna Lilies and Plant Them NOW!

	Each	Doz.	100
Extra select	.75	$6.00	$40.00
1st size	.50	5.00	35.00
2nd size	.30	3.00	25.00

Daffodils and Tulips—*All American Grown*

It has been a delight and pleasure to establish these lovely strangers here, and can now supply them *in quantities!* There are enough in a sufficiently large number of varieties to interest even the connoisseur. You are invited to ask for my free catalog (illustrated in colors) which is designed to acquaint you with Tacoma-grown Daffodils, Narcissi, Tulips and a host of other early spring flowering bulbs. I also specialize in bulbous Iris, Japanese Iris and various Lilies. Your prompt request will be appreciated. Please mention Garden & Home Builder.

GEORGE LAWLER **Bulb Grower** **Gardenville, Tacoma, Washington**

"Kentucky Bred"

Peonies and Irises

Plant peonies and irises early this year. Give them a chance to secure deep roots and a good start before the frost. Next spring's blooms will reward you especially if you plant "Kentucky Bred" varieties. If you wish irises, peonies, perennials, shrubs, trees or any ornamentals, we have them at reasonable prices. A special folder for the spring garden is yours for the asking.

Send for our Spring Garden Book

Jacob Schulz Company, Inc.

Dept. A

550 Fourth Ave. Louisville, Ky.

Plan in Mid-Summer for Autumn Planting

EVERY year you should add to your garden treasures. New plants like new pictures in the home, take the place of those that have outgrown their usefulness. Mid-summer is the time to select and discard.

DESIRABLE location for shade trees and evergreens may be marked, pending transplanting in autumn. Open spaces in the perennial border should be noted now, and an order placed for fall shipment. In summer we live with and in the garden; we learn its weakness and its charm. Mid-summer is the time to overcome the one and enhance the other.

At Hicks' Nurseries you will find many rare and unusual plants that will add to the value of your grounds and garden. A new booklet featuring these plants is ready—would you like a copy?

Hicks' Nurseries

Box M *Westbury, L. I., New York*

A Special Message for *Critical* Bulb Buyers

Being extremely critical ourselves we prefer to deal with critical people, for this purely selfish business reason:—Critical people are fair and once their confidence is gained they become most loyal customers.

So this is the proverbial eleventh hour reminder to send that order for bulbs at once, surely not later than July 15th when we mail our last reservations to our farms in Holland. There, our growers will set aside the bulbs that they *know* are *bound* to please the most *critical*.

What We Offer:

Tulips, all worthwhile kinds in many classes including rare botanical species of special interest to connoisseurs. Hyacinths, Crocuses, both Spring- and Autumn-flowering; Eremurus, Camassia, Chionodoxas and Fritillaria —in short every bulb of practical usefulness for American gardens, in such a quality product as to reflect credit upon grower, seller and planter alike.

Beautifully Illustrated Bulb Catalog Free

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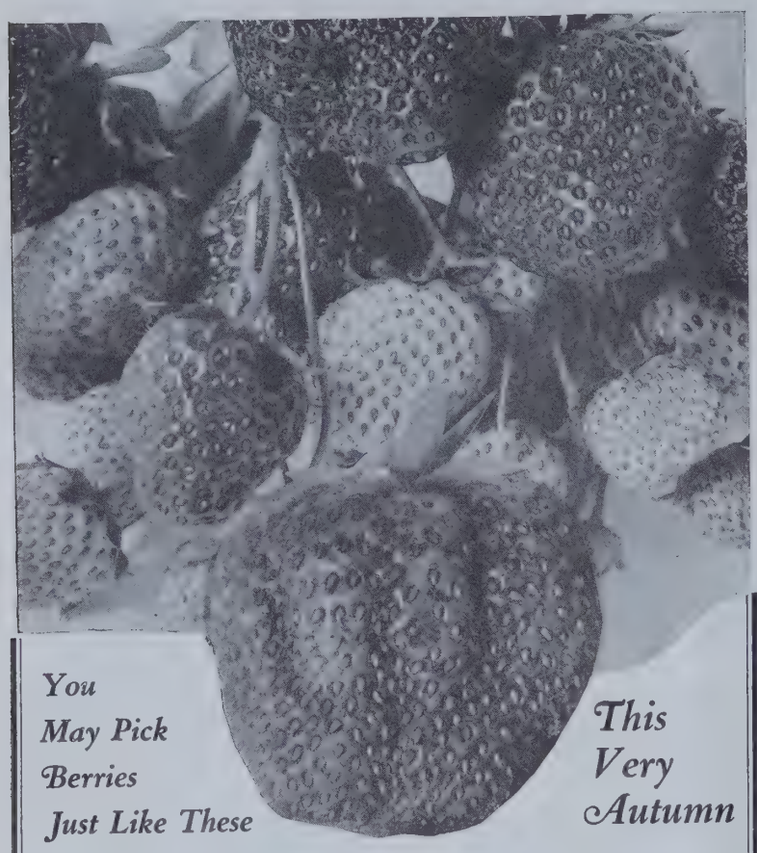

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GARDEN & HOME BUILDER

VOLUME XLV — JULY 1927 — NUMBER 5

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LEONARD BARRON, Editor — *LUCY E. HUBBELL, Associate Editor*

AN ACKNOWLEDGMENT

George Washington and Mount Vernon —names familiar to every school child, great names in the story of our nation, names which instantly conjure up visions of heroism and beauty, of the stir and achievement of earlier days. Yet how little we actually know, most of us, about Washington the man and his every-day life, full of beneficent constructive activity; Washington the lover of his own land and home on the peaceful shore of the Potomac. Much hitherto scattered and rare material has been brought together in this issue which creates a vivid and true picture of this lesser known but very appealing human side. And in this connection thanks are due not only to the notable contributions of the three authors—Mrs. Sarah M. Lockwood, Messrs. Glenn Brown and B. Y. Morrison—but also to the courteous coöperation of Mr. Harrison H. Dodge, Mr. Henry H. Saylor, Dr. Frank Weitenkampf and his able staff at the New York Public Library, the Metropolitan Museum of Art, the Halliday Historical Society of Boston, and the New York Historical Society, also to Leet Bros., photographers.

FORECAST

August, our special Furniture Number, brings together all sort of information, both practical and aesthetic, and one of the most absorbing discussions is on 'How to Tell Good Furniture' by Verna Cook Salomonsky—a comprehensive survey and one involving some of the most fundamental principles of house furnishing. No less important is Gertrude Gheen Robinson's 'Fitting Your Furniture to Your Rooms', and 'Furnishing the Playroom' by Ethel A. Reeve is full of novel schemes and suggestions. The story of lacquer is told by Amy Richards Colton in 'Jewels of a Room'.

Of interest to the gardener is Helen M. Fox's 'Lilies for Everybody's Garden'—an authoritative discussion of Lilies for the novice; 'Growing Nymphaeas' by M. Leona Nichols; and 'Flowers of Yesterday' by Sherman R. Duffy.

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SPRINGTIME

is with us again and a glorious summer is close at hand.

All nature is joyous with a new awakening from winter's long sleep—the waving branches of the trees clothed in their new garment of green—The songs of the birds in the tree tops—The drowsy hum of the insects in their many activities—All awaken us to a stronger and higher appreciation of the beauty that surrounds us.

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Then when the fall shipping season comes you, too, may have some of these wonderful plants to give forth their beauty and fragrance in your garden where you, too, may help in making this earth more beautiful as the years go by.

But if you cannot visit us we will gladly send you our modest catalog that will describe in a measure some of the wonderful creations of the famous CHERRY HILL STRAIN.

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Alcazar: Violet and purple
Aurora: Pale pink
Florentina: Lavender-white
Halfdan: Creamy white
Ingeborg: White
Ma Mie: White, reticulated blue
Princess Victoria Louise: Yellow and Plum
Queen of May: Rose-lilac
Rhein Nixe: White and violet-blue
Walhalla: Lavender and blue

These 10 for $3.50. Two of each for $4.50

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Cecil Minturn: Cattleya-rose
Dusky Maid: Buff and mauve-purple
Her Majesty: Rose-pink
Inca: Yellow and plum
Navajo: Yellow and maroon
Quaker Lady: Lavender and blue
Roseway: Reddish pink
Seminole: Violet-rose and crimson
White Knight: Snow-white
Zua: Ruffled crepe white

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"Better Plants, by Farr" (July-August issue) devoted entirely to Iris and featuring Iris in quantities at attractive prices, is now ready. Regular customers will receive it without further notice—others may have a copy on request, therefore write us at once.

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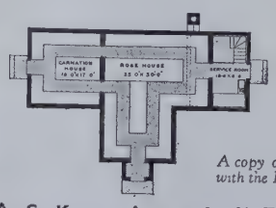

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MOUNT VERNON

THE GARDEN

Washington's plan and its possibilities for to-day

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The history of Mt. Vernon

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Mt. Vernon as it is now

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Martha and George Washington at Home

PAUL WILSTACH

THE GARDEN AND HOME BUILDER
With This Special Number Seeks to Honor the Memory of
GEORGE AND MARTHA WASHINGTON
Whose Lives Reflected the Ideals Which This Magazine Cherishes

Courtesy Metropolitan Museum of Art

WASHINGTON AND LAFAYETTE AT MOUNT VERNON

Very elegant in velvet small-clothes, claret and black, these two figures claim immediate attention. At the table near by are seated the indefatigable mistress of Mount Vernon, Martha Washington, work in hand as always, and her granddaughter, Nellie Custis, whose warm and charming personality impressed all comers. Sometimes known also as "Palmy Days," this great canvas, rich and mellow in color, was conceived and largely executed by Thomas Pritchard Rossiter (American School 1818–1871); the landscape, however, was painted by Louis R. Mignot, a contemporary

The MOUNT VERNON *Number*
of the
GARDEN & HOME BUILDER
July 1927

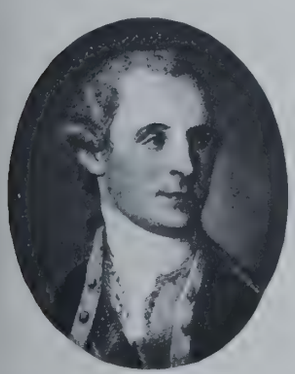
THE WASHINGTONS AT HOME

PAUL WILSTACH

George Washington and Martha, his wife, lived together at Mount Vernon, with some interruptions during the War of the Revolution and later during his two terms as President of the United States, for forty-one years lacking only five months.

They established there, during that nearly half a century between May, 1759, and December, 1799, an enlarged house, balanced formal gardens—on one side for flowers and shrubs and on the other for vegetables and fruits—a great landed estate of thousands of acres, all contributing to the master establishment on the bluff overlooking the broad waters of the Potomac River, a corps of house servants and field hands and domestic craftsmen who supplied the essentials of food, raiment, upkeep and personal service which made Mount Vernon a model of what an American domestic establishment should be, or at least might be.

But they established something else without which those objectives might have been merely essential but uningratiating externals. They established the intangible, undefinable, elusive and so-much-to-be-desired and envied spirit of home.



Washington in his younger days; from a miniature on ivory by J. De Mare

The Washingtons—that is to say, George and Martha, the Washingtons of Mount Vernon—achieved this miracle of the tangible as well as the intangible because they were home bodies; because they were appreciative of their land and houses, students of the need of soil and of servants, in love with their roof and their halls and their hearth, hospitably eager to share their beds and larder and their own welcome with transient visitors, in those days of great distances and hence long visits, as well as with their neighbors on both sides of the great friendly river.

Young George Washington was one year short of maturity when, by the death of an elder brother and the remarriage of that brother's widow, Mount Vernon became his. He had never really known a home, not a definite consecutive home, where his years had left their imprint on possessions and objects had become precious by association and memories. When a tot of three he was taken up river, from his birthplace at Wakefield on the Potomac, to the tract later to be called Mount Vernon. After a few years there he followed his parents to their next home on the Rappahannock River heights in sight of Fredericksburg. His life there was broken by long sojourns along the Potomac, sometimes, it is said, at Wakefield, often at his older brother John Augustine's, but more frequently at his older brother Lawrence's new house called Mount Vernon. Perhaps, even before he could call it his own, Mount Vernon possessed more of the traditions of life and more of the allurements of ownership than any place else of his kin.

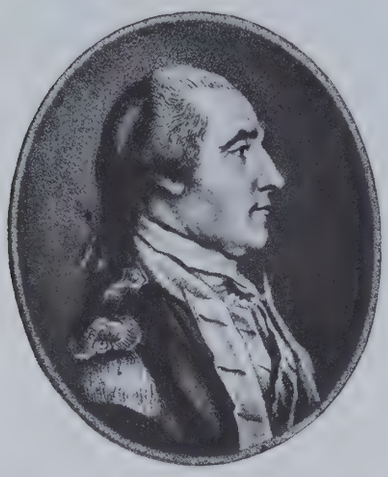
When it became his very own he had only one idea, to make it his enduring home, indeed his career. From that moment, when he was a scant twenty, he began to add to his acres and to seek a mate to settle with him in his house.

During the subsequent interval, before he was married, he had nearly doubled the size of Mount Vernon's acreage and he had kept up a still, though not too still, hunt for a wife. This hunt included reasonably hinted if not well authenticated proposals of marriage to Betsy Fauntleroy, Mary Cary, Lucy Grymes, who later became Mrs. Henry Lee and the mother of General "Lighthorse Harry," and one Northern young lady, Mary Philipse, a New York Tory, who not only turned her back on young Washington but on his country, too, returning to England when the Revolutionary War broke out.

Young George pays his first call on the Widow Custis who later became mistress of Mount Vernon; after the painting by Alonzo Chappel

Martha Washington in the early days of her marriage; engraved by Geoffroy

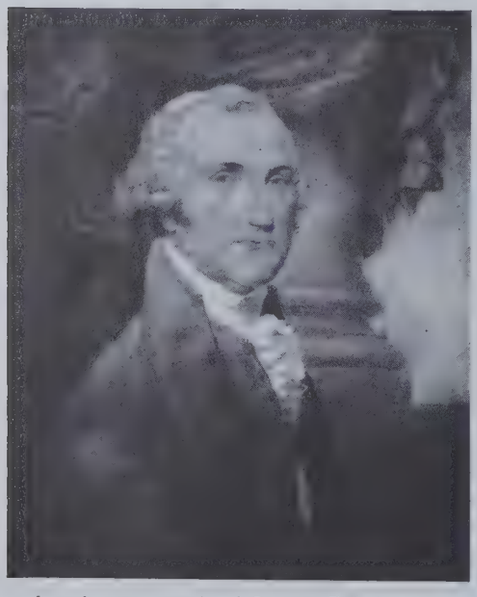
Meantime the future chatelaine of



General Washington, drawn from the life by Pierre Eugene Du Simitière, gifted Swiss artist and antiquary who died in Philadelphia, 1784

Mount Vernon was growing up and 'settling for life' on the lower reaches of tidewater Virginia on the shores of the River York. Her instinct for a home led her into matrimony in her seventeenth year, and the inevitabilities of her fate made her a widow at twenty-five. Within two years the widow Martha Custis was Mrs. George Washington, and the master of Mount Vernon found himself with not only a wife but with a ready-made family of a boy and a girl. That boy's son and daughter were later adopted by Washington and these children and grandchildren of his wife's were the only family he ever had about him, for Mrs. Washington bore no children after her second marriage.

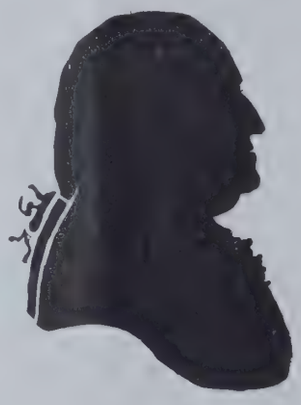
Every surviving evidence of the life of the Washingtons at Mount Vernon shows them not only devoted to their home, but instinctively so. Martha as a young matron in her teens did not hesitate to add to the management of her country house,



A unique portrait of George Washington painted on marble from life at Philadelphia in 1791 by Archibald Robertson. One of the extraordinary things about the numerous authentic renderings of Washington is their dissimilarity

White House on the York, the cares of a town house in Williamsburg, the little capitol of the Royal Governor of Virginia.

Washington left a record in his diaries which, though every other evidence had disappeared, would testify to his instinctive love for house and land, for his family and friends, and for the graces and the glow of hospitality. These diaries of his years at Mount Vernon are almost exclusively occupied with domestic details. John Adams's diary had little to say except to report the gossip of the inside of his own head or of the characters and performances of other public men. But Washington, day by day, year on end, sketched in without comment, for the pure joy of the facts, items of the visitors at his house, those who rode or drove up to his door, those who sat down with him for dinner, the visits he made alone or with Mrs. Washington, the progress of the crops, the position of the vegetables in his gardens, the bloom of the flowers, the news of the creatures whether horses or cows or dogs or deer. On the unsupported



Original silhouette of the elderly Washington taken from his actual shadow on the wall and as perfect a likeness as can be given by a profile

testimony of Washington's Mount Vernon diaries one would not imagine a revolution was brewing or a war was fought, and least of all that he was the moving and chief spirit of both. They are the attenuated chronicle of a farmer, a householder, a host, a fox-hunter, and a confirmed visitor.

There is abundant evidence outside the diaries, however, of the tenor of George and Martha's life about their home. After the bride and groom reached Mount Vernon there began that long series of letters to England ordering furniture, furnishings, silverware for the table, and finery for their own wear which was to be of the best quality and well made and fashionable, though never in the extreme of fashion, as if Washington had accepted as his motto that couplet of Alexander Pope's:

'Be not first by whom the new is tried,
Nor yet the last to lay the old aside.'

In the light of these letters it is not difficult to imagine the fun the Washingtons had preparing the lists, and then in writing them out with explanations and qualifications to guide the factor in London in filling the bill. In this they do not seem very far away, not the long century and a half, from the homely pleasure millions of home-loving Americans to-day have when combing the advertisements of their periodicals or thumbing the catalogs of their favorite mail order house. Only the Washingtons had to wait a whole year, and sometimes two, for the completion of their order, and for the pleasure of unloading the ships and opening the packing cases and packages and seeing the precious novelties spread before their eyes.

Soon he and Martha began that other fascinating and irresistible game of the home-lover, the game of enlarging the house. The bride and groom came to a rectangular two-story cottage of eight rather small rooms, with a central hall on both floors. George was big and Martha was buxom, but perhaps their hearts were so much bigger than their bodies that they could not squeeze enough company into their upper chambers.

In 1773 they sat themselves down, like married people to-day, with paper and pencil and ruler and projects, to make the cottage into something more of a mansion. Their lively anticipation may be imagined. But they never really had the fun of it that they hoped. Those plans came to maturity as the house which is so familiar to-day, of no order of architecture, slightly irregular in exterior spacing, and with an interior which clearly no architect would have thought of or dared to have planned. Yet Mount Vernon mansion has something which no mere architecture could give it, its inalienable inheritance is charm.

THE WORK BEGINS!

At the moment when all was decided and the assembly of material for the expansion of the house had begun, and the real excitement and joy of beginning the re-building was at hand, Washington was called away to the command of the Revolutionary army. He conducted the details of alteration by letters. They and the result show an extraordinary memory, grasp of detail and patient perseverance. But anyone who has ever had the fun of building will realize his disappointment at not having been able to see his new home come into being.

Throughout all their lives at Mount Vernon there was a well charted division of the responsibilities of the master and the mistress. His was the obligation of the land, the cattle, the horses, the sheep, the crops; even the two mated gardens behind their high brick walls which so nicely balanced the formal plan of the big house and its environment, on the one side for berries and fruits and vegetables and all green things that might be needful for a properly purveyed table, and on the other the maze of box, the rose plots and all the flowers in the garden earth or in the protected greenhouse whose blooms were merely aesthetic, gracious to the eye, fragrant to the sense of smell. The trees were his, and about the edges of the shield-like plot, outlined by the driveway and walks between the house and the west ha-ha wall, he had a distinguished

collection of foreign as well as domestic specimens, some of which survive today, gnarled old veterans of more than a century and a quarter, their heavy yet frail arms supported by chains and their own trunks made whole by ever-so-careful reinforcements of healing cement.

Mrs. Washington was responsible for the domestic establishment indoors. Tradition says she was a good housewife, but a trifle stern. Perhaps that was the term into which the black servants translated a practical nature which seemed to have no toleration for shilly-shally, loose-ends and other motes in the eye of good housekeeping. She was energetic herself and evidently no small scrap of a disciplinarian. But the domestic sense was instinct within her, she practised as well as preached her domestic-ism, for one of the best authenticated traditions of the famous mistress of Mount Vernon is that she never sat down, whether to rest or to visit, that she did not undo her knitting and set her chubby fingers about the business of making her long needles perform.

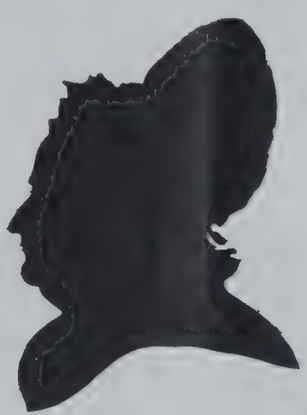
There was another zone in the domestic establishment at Mount Vernon where master and mistress met in divided, or rather charted, authority. Round about the big house there was a nest of outbuildings, a veritable village, which lined themselves along ways that might have been lanes if they had not quite the aspect of streets. There each in a separate little white building were the storehouse, the kitchen and servants' hall, the smokehouse, the washhouse or laundry, the coachhouse, the old brick stable, the carpenter shops, the lodgings of the white servants, the tailor's and the shoemaker's shop, the spinning-house, the blacksmith shop, the houses for servants with families, the school for the adopted children, the seedhouse, etc., etc. Mrs. Washington's jurisdiction extended over the looms and weavers in the spinning-house, over the tubs and ironing boards in the laundry, over the kitchen and over the storehouse whence she drew supplies for the dining-room table; but in a general way her husband supervised the others.

There was a well-ordered life at Mount Vernon. It gave way, though only to a degree and only with a struggle, to the discouraging influence of visitors. Both Mr. and Mrs. Washington were early risers. His first hours were passed at his desk in his library with attention to his diary, to bookkeeping, to farm and garden charting, and to his ever increasing correspondence. Breakfast was a rite of hours afterward in mid-morning. After breakfast Washington found one of his horses at his door, saddled and ready, a large faded blue umbrella lashed to the pommel. Dressed in gray homespun, under a broad brimmed hat, he mounted and rode off west or north or east to some one of the other detached communities which marked the center of activities of Union Farm, or Dogue Run Farm, or Muddy Hole Farm, or River Farm, or even of Mansion House Farm, for it was long and broad, each of his farm units approaching or exceeding one thousand acres.

No housekeeper could have asked better riddance than that to put her house in order, and during those mid-day hours one can imagine Mrs. Washington overseeing the airing and sweeping and dusting and polishing of her house and its contents, with side trips across the green lawns and down the side lanes to the houses where the slaves plied contributory activities.

True to the plantation tradition, the chief meal of the day, the family dinner, was served in mid-afternoon, some time after three o'clock. That was the hour that saw the punctual master ride in from the fields, his scantily fed appetite sharpened further by hours in the saddle, trailing across country, under the blistering sun or under blinding sleet, unheeding if not unconscious of the season. Whatever else there was on the dinner table there was wine whether made on the place or imported in pipes from Madeira or Spain or France or Italy, and the observance of 'healths' and toasts was as occasion allowed.

After dinner the family assembled, in



Profile of the Mistress of Mount Vernon made from her wall shadow, a splendid resemblance of Martha in her portly older days; companion piece to the Washington silhouette on opposite page

fair weather, under the high roof of the long stone-flagged portico which matches the length of the house on the southeast. There Washington met and spent a few hours with his guests, his real and longest hours of recreation. There are in America few imaginable outlooks comparable in calm beauty with this one from the portico of Mount Vernon. It embraces a foreground of vast green lawns, and a deer park tumbling in forest down to the shore of the Potomac whose waters spread out for miles. Maryland, on the other side of the river, rolls away in green and gray and purple distances.

If the weather were forbidding the early evening hours were spent indoors. In the west parlor they played cards, and across the hall they made music. Mrs. Washington has never been cited as a musician, but Washington is credited with some skill in playing the flute, and as depending on Nellie Custis for his accompaniments. A collection of music long in the Washington family was only a few months ago made available for public inspection. It was once a part at least of the musical library at Mount Vernon, and

From an original pen-and-ink attributed to Benjamin Henry Latrobe, architect of the Capitol and many other noted buildings. Latrobe visited Mount Vernon in July, 1796, and is supposed to have made this sketch at the General's dinner table

it tells definitely what may have been the tastes of the performers on the spinet and the preferences of the Washingtons in tunes.

Among the names met with in this late eighteenth century collection are Gluck, Handel, Haydn, Steibelt, Gyrowetz, Dussek, Kreutzer, Kozeluch, Pleyel, Fiorillo, Ferrari, Paisiallo, Grétry, and Catel; such inevitable English balladists as Hook, Dibdin, Kelly, and Braham; such American composers as Capron and Taylor, and, in addition, the popular dance tunes of the day. One of the amusing items of the collection is a frolicsome German drinking-song with an English translation. The translation seems, however, not to be literal, not even approximate. This is suggested by a note written

Very elegant and austere in her fluted head-dress and lace over-bodice is Madam Martha Washington. From the painting by Edward Savage, owned by Henry Adams

on the sheet by a fine but unidentified hand, as follows: "N. B. Mrs. W. has suppressed the real reading." There are numerous duets for one keyboard, and the difficulty to obtain printed music is indicated by the presence in the collection of many pieces neatly copied in ink.

After such a day, a little reading drew down already tired eyelids, and, with the children asleep in their rooms at the head of the main stairway, the Washingtons took up their candles and climbed the boxed stairway next the library to their room at the south end of the house, and were soon asleep in their vast fourposter.

This was the rule, but it was honored as much in the breach as in the observance, for few houses had a gayer social life than Mount Vernon while George and Martha Washington lived there. Friends and relatives came in swiftly following relays, and each relay a drove. Sometimes they taxed the General's expansive hospitality, and at least once he allowed himself to complain a bit and to compare his house to 'a well-resorted tavern.' The ladies he saw only at dinner and during the few hours next after. The gentlemen he mounted on his hunters and with them he rode off over field and fence and hedge and ditch after the fox.

On Sunday invariably the whole party set off for church. In addition to the family coach and four, the young men were given riding horses and any surplusage of girls were carried in a chaise or gig or both. Until the Revolution the Washingtons attended Pohick Church some six miles to the west of Mount Vernon. After the war, as that church was not then always open, they drove up to service in Christ Church in Alexandria. But all his life Washington was a vestryman of Pohick and of no other church and there he rented two pews for the Mount Vernon family and visitors.

ABOVE *Mrs. Lawrence Lewis (Eleanor Parke Custis), granddaughter of Martha Washington; from the well known Gilbert Stuart portrait*

BELOW *'George Washington, his Lady and her two Grandchildren by the name of Custis'—thus runs the legend under this stately group painted and engraved by Edward Savage*

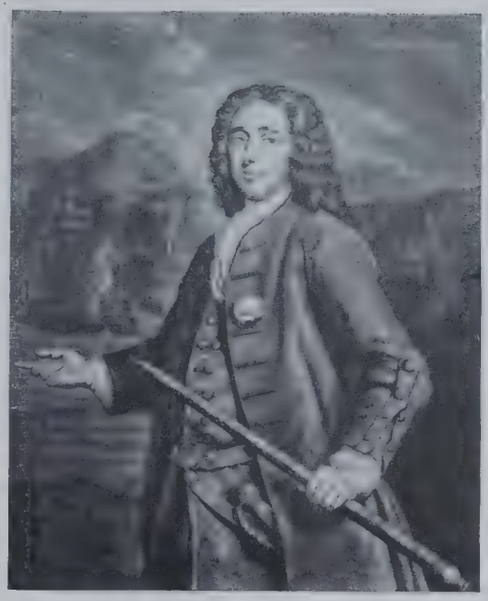
Washington often wrote his appreciation of Mount Vernon, his pleasure in being there, the hardship he felt in any sustained absence from it. But nothing he wrote is so eloquent of his love of his home as the efforts he made to be there even when the demands of public service were requiring his activities elsewhere. The period of the war marked his longest absence.

During the two terms of his Presidency at the seat of government in Philadephia, he came home on an average of at least twice a year. And how much it meant to him is emphasized by his willingness to endure nearly a week in each direction in the cramping coach, bumped over crude roads scarcely meriting the name, and either splashed with mud or choked with dust, according to the state of the weather, to spend sometimes as few as seven or eight days in his own house and on his own acres.

THE MESSAGE OF MOUNT VERNON

GLENN BROWN

It is interesting to note that two owners held possession of the Mount Vernon site for more than two hundred and fifty years —the Washington family to whom it was presented by Lord Culpepper in 1764, and the Mount Vernon Ladies Association who purchased it from the Washingtons in 1858. The ownership of the Dogue Indians was so intangible and the plot was such an insignificant part of Lord Culpepper's enormous grants that we may consider the Washingtons as first owners. Lord Culpepper gave to the immigrant, John Washington, the great grandfather of George, a half interest in a 5000 acre tract. On this half interest the buildings of Mount Vernon were erected. Augustine Washington, the grandson of the immigrant, was the first member of the family to build on the land. He erected a house and barn in 1733-4. We can only judge of the character of these structures by the barn which still stands, as the house was burned in 1739. The barn is a well-built brick structure with steep slanting roof intact and sound after nearly two hundred years existence. All that is left of the residence is a cast iron fireback on which are the Washington initials and the date 1734. The site of this building has not been located but from the situation of the barn it must have been near that of the present mansion. Augustine Washington after the fire moved to Ferry Farm on the Rappahannock near Fredericksburg. He deeded the Mount Vernon tract to his eldest son Lawrence in 1740, later confirming the deed in his will.



Admiral Edward Vernon, Commander-in-Chief of his British Majesty's Ships in the West Indies (after a portrait by J. Bardwell dating about 1740) with whom young Lawrence Washington, George's elder brother, served and for whom Mount Vernon was named. BELOW: *View of Mount Vernon mansion from the south showing arcade and kitchen*

The center portion of the present building was completed in 1743. Whether it was built by Augustine or Lawrence is not definitely known. The data we have would indicate that it was built by Augustine for his son who volunteered in 1740 and served under Admiral Vernon until the close of the year 1742, reaching home a short time before his father's death, April 12, 1743. The time between his return from naval duty and taking his bride, Anne Fairfax, to the house in July 1743, was too short to complete such a building when construction was all handwork.

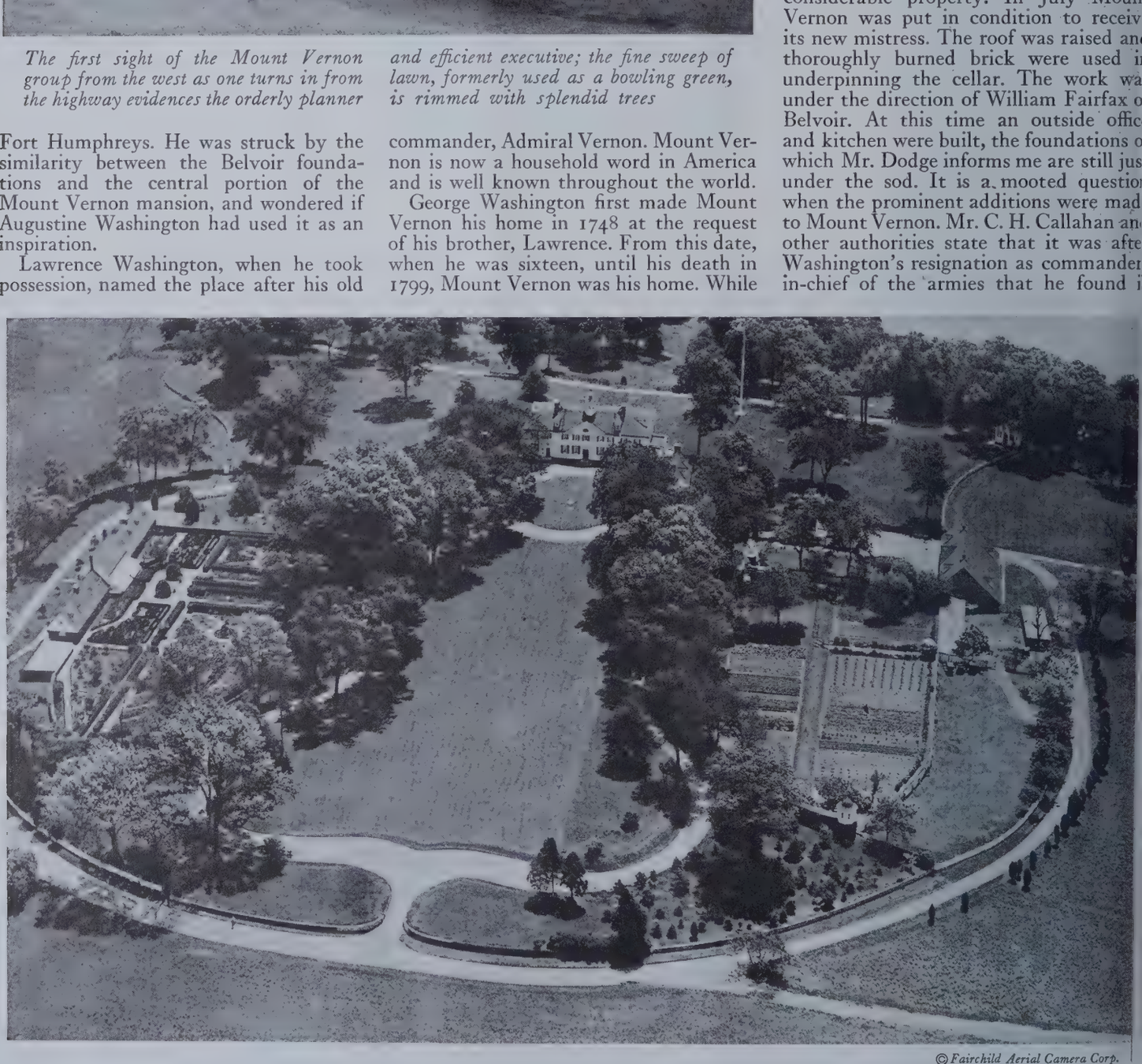
The principal reason for assuming that Lawrence built the house was a corner stone marked 'L. W.' but, I believe that Augustine put his son's initials on the house because it was being built for him and his bride. The will stated that Lawrence was living in a house given him by his father. We see the arrangement of this house in the illustration of the central portion of the present structure. The house ran parallel with the river, making it a little west of north. Mr. Dodge, now superintendent of Mount Vernon, visited the foundations of Belvoir, the Fairfax home, built in 1741, when they were cleared of débris and exposed by the authorities at

The first sight of the Mount Vernon group from the west as one turns in from the highway evidences the orderly planner and efficient executive; the fine sweep of lawn, formerly used as a bowling green, is rimmed with splendid trees

Fort Humphreys. He was struck by the similarity between the Belvoir foundations and the central portion of the Mount Vernon mansion, and wondered if Augustine Washington had used it as an inspiration.

Lawrence Washington, when he took possession, named the place after his old commander, Admiral Vernon. Mount Vernon is now a household word in America and is well known throughout the world.

George Washington first made Mount Vernon his home in 1748 at the request of his brother, Lawrence. From this date, when he was sixteen, until his death in 1799, Mount Vernon was his home. While he evidently preferred to stay at home his absences were frequent and long. H was away first as a surveyor for Lor Fairfax; then as an officer of the Colonia Militia; third as the leader of the Revolu tionary Armies; and last as President o the United States. George Washingto soon after the death of his brother Law rence in July, 1752, came into possessio of the estate, as the wife of Lawrence, wh held a life interest, when she married Co George Lee accepted a dower. Thu George Washington became the owner o Mount Vernon in the latter part of 175 when only twenty years old. He was soo actively engaged in the seven years wa which gave Canada to England. Durin this period, Mount Vernon was left i charge of his brother, John Augustin Washington. George Washington mar ried January 6, 1759, the widow Custis née Dandrige, who had two children an considerable property. In July Moun Vernon was put in condition to receiv its new mistress. The roof was raised an thoroughly burned brick were used i underpinning the cellar. The work wa under the direction of William Fairfax o Belvoir. At this time an outside offic and kitchen were built, the foundations o which Mr. Dodge informs me are still jus under the sod. It is a mooted questio when the prominent additions were mad to Mount Vernon. Mr. C. H. Callahan an other authorities state that it was afte Washington's resignation as commande in-chief of the armies that he found i



© *Fairchild Aerial Camera Corp.*

Bird's-eye view from the west which clearly shows the whole plan of the grounds and their relationship to the house, with kitchen garden, stables, etc., on the right; on the left, flower garden, Box maze, greenhouse and service quarters

necessary to enlarge the house because of the vast number of visitors. Personally, I side with Charles Moore and Paul Wilstach, who believe these additions were made at an earlier date.

While Washington before the Revolution had not acquired a world-wide reputation, guests and entertainments were frequent and the mistress of the mansion evidently found the house too small. As early as the fall of 1773 building operations were in progress. A letter of Going Lamphier's Oct. 16, 1773 gives sizes of timbers which could only have been used in a large room like the banquet hall. Washington was carrying into execution his long thought-out plans, when he was called away by many and serious conferences on the brewing Revolution. He acted as delegate to the Philadelphia conference from Virginia in March, 1775. While at a meeting in April, he was tendered and accepted the command of the Continental Army. He demonstrated his faith in the American cause by having the additions continued to completion without a break. Lund Washington, a distant relative of George, was left in charge of Mount Vernon.

Looked at from the northeast the interesting relationship of the various buildings is clearly shown: the office tied to the main dwelling by a curved portico, gardener's house, carpenter shop, and spinning house trickling off at the right; and in the right foreground just a glimpse of the ha-ha wall

GUIDANCE BY LETTER

Although George Washington was most strenuously engaged in the war with Great Britain, his interest and guidance of the construction is shown in letters from camp. One from Cambridge, Aug. 20, 1775, says: I wish you would quicken Lamphier and Sears about the dining-room chimneypiece (to be executed as mentioned in one of my last letters) as I would wish that end of the house completely finished before I return.' He had no realization that it would be six years before he saw Mount Vernon again. Before the end of 1775 Lamphier and Sears, the 'stucco man,' completed the new room, the chimneypiece and the dining-room ceiling, which they considered 'handsomer than any of Col. Lewis' (Kenmore, Fredericksburg), although not half the work on it.' Lund Washington at this time was working

Bird's-eye view from the east, which, together with the aerial picture taken from the west (opposite page), gives the spectator a very vivid notion of the symmetry of the scheme and the forethought which went into its making

on a storehouse, washhouse and the octagon house, west of the vegetable and flower gardens. The east portico, the most effective architectural feature of the house, was built, I believe, when Washington remodelled the house. Such porticos were not used in 1743. A small sketch of the house which George Washington made on a map in 1746 has no portico and no cupola. While not positive evidence, it is interesting.

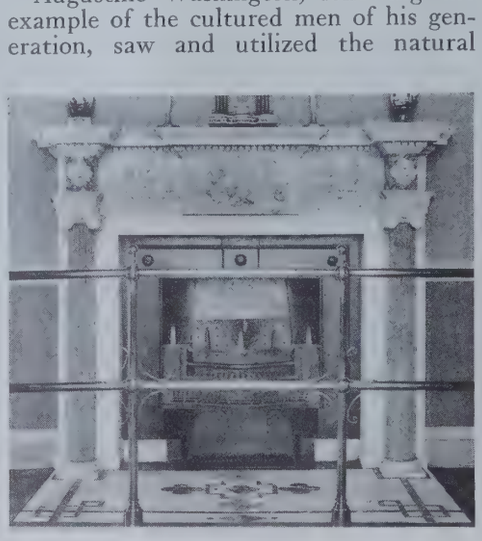
The additions were completed in 1778, but Washington did not see them until 1781 when he made short stops on his way to and from Yorktown. He did not see home again for two years after he resigned the command of the successful armies, Dec. 23, 1783. Charles Varlo, a prominent English writer, gives one of the first accounts of Mount Vernon in 1784. He says: 'The General's house is warm, snug, convenient and useful rather than ornamental. The out offices are good and seem not to have been long built, and he was making more offices to each wing to the front of the house which added more to ornament than real use. The situation is high and commands a beautiful prospect of the river.' Washington would have painted and repaired upon his return, and we

Mantel in the west parlor with Washington coat-of-arms fitted in the broken pediment and repeated in the cast-iron fireback. The mantel itself is evidently part of the original house and the applied ornament of a later date.

must assume these were the activities Varlo mentions. At about this period he lathed and plastered under the first floor planking in the cellar. He renewed the paving of the portico in 1786.

Benjamin H. Latrobe, afterwards architect of the U. S. Capitol, gives an interesting and clear idea of the house and its surroundings in his diary of 1796. In making my comments on the buildings and grounds, I will quote and compare the descriptions of Latrobe, made more than one hundred and thirty years ago.

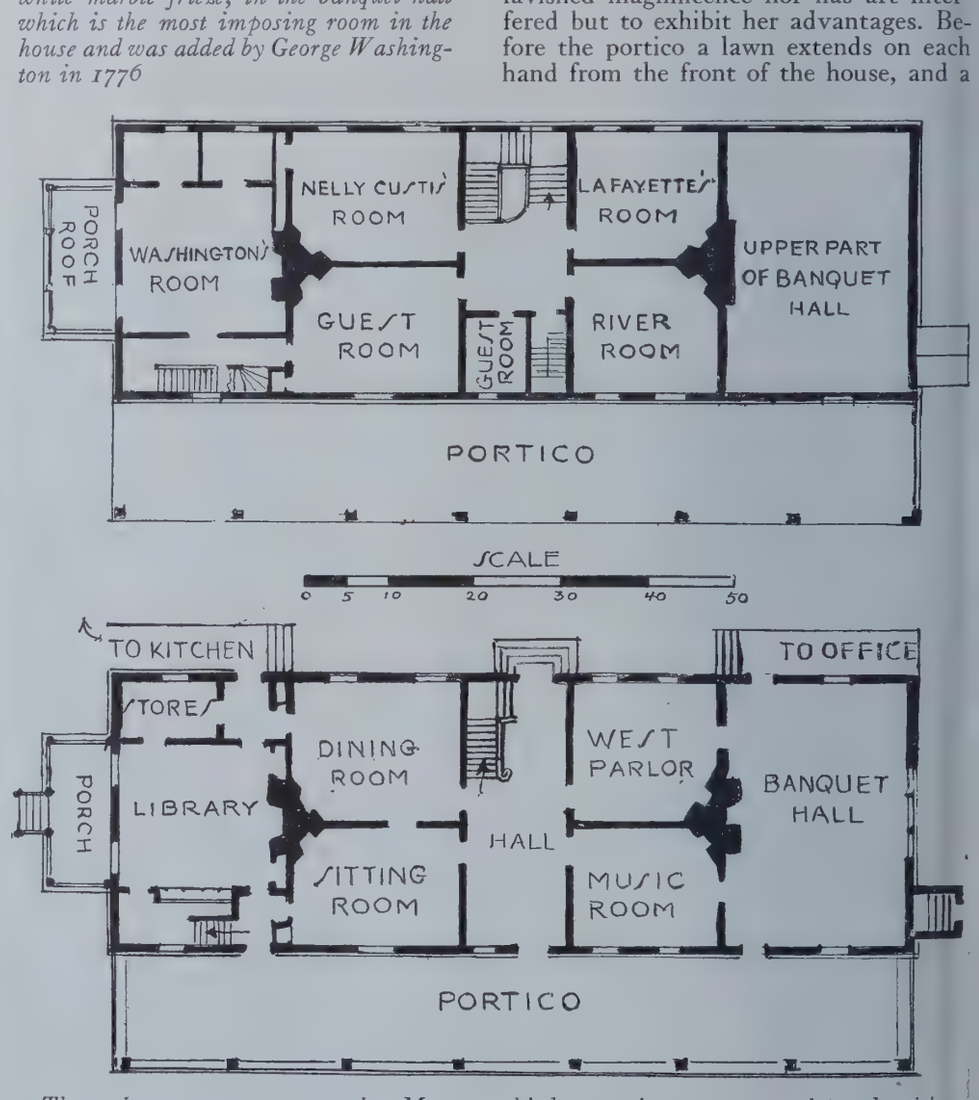
Augustine Washington, following the example of the cultured men of his generation, saw and utilized the natural



Mantel with Ionic columns of colored marble supporting an elaborately carved white marble frieze, in the banquet hall which is the most imposing room in the house and was added by George Washington in 1776

beauty of this site on the Potomac. Looking east from the house was the broad river in the foreground with a distant view of the rolling foliage-covered hills of Maryland. This view was ever changing. Looking north Piscattaway Creek, broad and stately, may be seen for many miles with Fort Washington on its far headlands. South, Washington could see the headland on which William Fairfax built Belvoir, and in the distance the ridge on which George Mason built Gunston Hall. That Washington appreciated these prospects, as they were called in those days, is evidenced by his letter to Mr. Samuel Vaughn, Nov. 12, 1787: 'The plan describes with accuracy the houses, walks and shrubs except in the front of the lawn west of the courtyard. There the plan differs from the original. In the former you have the prospect with trees along the walk to the gate, whereas in the latter the trees terminate with two mounds of earth on each side on which grow weeping willows, leaving an open full view of the distant woods. The mounds are sixty yards apart.'

Latrobe's description of the river view is graphic: 'Toward the east nature has lavished magnificence nor has art interfered but to exhibit her advantages. Before the portico a lawn extends on each hand from the front of the house, and a



There is no waste space in Mount Vernon and nothing could be more compact and straightforward than the arrangement of rooms, as these sketches of the first and second stories testify. The third or attic story was planned with equal efficiency, having six bedrooms of fair size; the one directly over Washington's room was used by Mrs. Washington after her husband's death

The ceiling in the banquet hall, with its delicate motives in the Adam manner, was probably decorated in 1786 immediately after Washington's retirement from the presidency at which time he began renovating the house and fitting the rooms for new furniture. These activities are described in a letter written by him about that time to Sarah Fairfax

grove of locust trees on each side to the edge of the bank. Down the steep slope trees and shrubs are thickly planted. They are kept so as not to interrupt the view but merely to furnish an agreeable border to the extensive prospect beyond. The mighty Potomac runs close under this bank, the elevation of which must be perhaps 250 feet. The river here is about 1½ miles across and runs parallel with the front of the house . . . it takes a sudden turn around a point and disappears . . . but the sheet of water is continued in the Piscattaway which appears at first sight to be the Potomac, being of the same width. The Piscattaway appears in sight to the distance of eight or nine miles, when it vanishes back of a bold woody headland.'

The central hall in Georgian style—paneled from floor to ceiling, capped with bold modillions, doorways with bold architrave cornice and broken pediment

The entrance from the highway was at the west of the mansion; as Latrobe says, 'Mount Vernon becomes visible between two groves of trees about a mile away.' This was the view that Washington expressed his desire to maintain in his letter to Samuel Vaughn. The first sight of the Mount Vernon group from the west discloses the orderly planner and the efficient executive. The buildings are grouped, the walks laid out and the trees planted to balance north and south on a central axis. The central lawn enriched by noble trees on the north and south was known as the bowling field, for they bowled in those days. The lawn is free of trees allowing an extended and pleasing view to the west. The green is screened from the flower garden on the north and the vegetable garden on the south by a picket fence and hedges. System and careful planning is shown in the box hedges and flowerbed of the one, and in the formal walks and rows of vegetables in the other.

The buildings are so grouped that a branch of service on the north is balanced by a branch on the south. His offices on the north are balanced by the kitchen on the south. The gardener's house is balanced by the butler's; the carpenter's shop by the smokehouse and the spinning-house by the coachhouse and laundry. A small octagon structure called the schoolhouse, which ends the flower garden, is balanced by a similar structure in the vegetable garden, called the seedhouse.

Latrobe in his diary describes the west grounds as follows: 'The ground on the west front of the house is laid out in a level lawn bounded on each side with wide extremely formal serpentine walks, shaded by weeping willows, a tree which in this country grows very well upon dry high land. On one side of this lawn is a plain kitchen garden on the other a neat flower garden laid out in squares and boxed with great precision. Along the north wall of this garden is a plain greenhouse. The plants are arranged in front and contain nothing very rare nor very numerous.'

Of the building Latrobe said: 'It is a wooden building painted to represent chamfered rustic and sanded. The centre is an old house to which a good dining-room has been added at the north end and a study, etc., at the south. The house is connected with the kitchen and offices by arcades. Along the other front is a portico supported by 8 square pillars of good proportions and effect. There is a handsome statuary marble chimneypiece

in the dining-room (of the taste of Sir William Chambers). This is the only expensive piece of decoration I have seen about the house and is indeed remarkable in that respect. Everything else is extremely good and neat. . . . It is however a little above what I had hitherto seen in Virginia.'

The more we study this practical and efficient plan, with its conservation of natural beauty, the greater is our appreciation of the orderly aspiring mind which conceived it. We may consider it a preliminary step to the great plan for a Federal city which he left as a heritage to the country. The arrangement of the rooms as shown on the sketch plan is simple and practical. The architraves around the mantels and other woodwork

Into such sorry condition had the once stately homestead fallen when purchased, in 1858, by the Mount Vernon Ladies Association, whose inspired enthusiasm has reclaimed 'the nation's shrine'

is typical of the Georgian Period between 1745 to 1755. Applied ornaments on some of the over-mantels would indicate a much later date. The central hall is a good example of the period. Panelled from floor to ceiling, capped with a bold cornice of modillions, its door openings having bold architrave cornice and broken pediments. The stairway, its balustrade and rail similar to the one in Gadsby tavern, Alexandria, which dates from the early 70's. The library built some time before 1778 has outside entrances both east and west. From the east entrance a private stairway leads to Washington's bedroom on the second story. The woodwork is later Georgian while the mantel has an individual treatment that is unusual. Some of its details indicate the feeling of a mantel in the Chinese room of Gunston Hall.

The most imposing room in the house is the banquet hall added by George Washington in 1775. The ceiling is two stories in height, the windows on the second story are shams to carry out the exterior two-story effect. Mr. Samuel Vaughn, an English admirer, in 1785 presented to Washington the elaborate marble mantel in this room. Two Ionic columns of colored marble support an elaborately carved white marble frieze. The north wall is lighted by a triple palladian window typical of the period. The outside entrances to the banquet hall and the communication with the music room and west parlor gave ample circulation in summer and winter entertainments. I believe the plaster work in this room, as it is an Adam design, was done after Washington retired from the presidency. The west parlor is the most ornate, being panelled in wood, with bold cornice. The doorways are flanked by fluted Ionic pilasters which support a full cornice and unbroken pediment. The mantel and over-mantel

(*Below*) *As Mount Vernon looked without its portico railing. This railing and the small south porch* (*left-hand picture*) *are credited to Bushrod Washington, a favorite nephew*

are evidently part of the first house while the applied ornament is of a later date. The Washington coat-of-arms fits into the broken pediment and it is repeated in the cast-iron fireback. The painting of his fleet, presented in 1743 by Admiral Vernon, forms the panel in the over-mantel where it has probably been since its presentation. The mantels and woodwork in the bedrooms are typical of the period as will be seen in the illustrations.

Retiring from the presidency, April 1st, 1897, Washington returned to Mount Vernon and remained there until his death, Dec. 14, 1799. He immediately began renovating and repairing the house, as he states in a letter to Sarah Fairfax. This letter also fixes the time of his earlier restorations. 'Before the war and even while it existed, I was eight years from home at one stretch (except the *en passant* visits made to it on my marches to and from the siege of Yorktown). I made considerable additions to my dwelling houses, and alterations in my offices and gardens, but the dilapidations occasioned by time and those neglects which are coextensive with absence, have occupied much of my time within the last twelve months in repairing them.'

The ceiling and other plaster decorations, I believe, were done at this time to fit the rooms for new furniture. The Adam's character of these would suit the later rather than the earlier date.

Martha Washington died May 22, 1802, and the favorite nephew of George Washington, Bushrod, was the third of the name to live in Mount Vernon, 1803-1830. He was, next to George, the most noted member of the family, being an honored justice of the United States Supreme Court. Although he was in possession for twenty-seven years, his duties as justice and his wife's delicate health allowed him to live but a small part of his time in Mount Vernon. He is credited by the authorities with the small porch on the south, and he probably put up the railing on the portico, as there was none in 1796. Bushrod died in 1829 leaving Mount Vernon to John Augustine, who occupied the mansion until his death in 1832, and left the property to his widow, Jane M. Blackburn, who transferred it to

Northwest view (above left) of Mount Vernon, after an old lithograph by P. Haas. The little office building (left of main dwelling) with its three well-handled dormers, simple outlines, and nicely balanced chimneys has a sturdy and unobtrusive beauty meriting the attention of the prospective home builder of to-day. General Washington's carriage (above right), less swift and undoubtedly, too, less comfortable than the modern limousine, but statelier and somehow epitomizing the tranquil leisure of those earlier days. From a print by J. H. Daniels dating 1772

her eldest son, John Augustine, when he married Miss Selden. He was the last Washington to own Mount Vernon. During Jane Washington's control, the wish of Washington as expressed in his will was executed: 'The family vault requiring repairs and being improperly situated besides, I desire that a new one of brick and upon a larger scale may be built at the foot of the hill which is commonly called the vineyard enclosure, on the ground which is marked out, in which my remains, with those of my deceased relatives now in the old vault and such other of my family as may choose to be entombed there, may be deposited.'

After Bushrod's death the family were not able to maintain Mount Vernon as in George Washington's day. There was keen competition among speculators to capitalize its name. John Augustine was offered first three hundred thousand for the house and a thousand acres; then two hundred and fifty thousand for the house and 250 acres, which he refused. He offered it to the United States and to Virginia, allowing them to fix their own price with the hope of preserving it intact. When it seemed doomed a South Carolina woman on a boat trip up the Potomac in 1853, was deeply impressed by the solemn tolling of the steamer's bell as it passed the home of Washington. (A custom still in practice.) She was inspired to save Mount Vernon by having the women of America reclaim and preserve it as a national shrine. Her daughter, Ann Pamela Cunningham, enthusiastically espoused the cause and became the first Regent of the Mount Vernon Ladies Association, 1853-1873. Although frail in body, Miss Cunningham possessed an indomitable will and carried her mother's inspiration to success. The Association was chartered by Virginia in March, 1856. They

Continued on page 517

Looking across the lawn from below the ha-ha wall which marks the limits of the developed area but is so skilfully devised as to be invisible from the house. Trees alone decorate this lawn, trees standing singly and superbly, with a fine restraint in their number and arrangement

A charming old engraving published as long ago as 1798 in which the artist-engraver, J. Weld, seems to have captured the serene spirit of the Potomac landscape so much enjoyed by Washington from the portico at Mount Vernon

THE GARDEN OF OUR FIRST PRESIDENT

BENJAMIN YOE MORRISON

There are many ways in which the gardens at Mount Vernon might be studied. Wisely or unwisely, all of them are cast by in this instance save the study of the place as a source of inspiration for the gardener of to-day. Such an attitude requires the abandonment of one's sentimental and romantic interests and the maintenance of a dispassionate frame of mind as the familiar and well-beloved home is considered.

Before turning to the gardens, or, more properly, to the flower garden, for its companion unit requires little attention, it is wise to consider briefly the plan of the estate. In the old days, the approach was through the entrance with its white-washed gate and lodge houses, which can be seen from the house lawn across the meadows to the west. This is very different from the present approach, so imagine, if you will, that you are coming by coach from Pohick Church. You pass the tiny lodge houses, scarcely more than a single room in each, and follow the road that crosses the meadow.

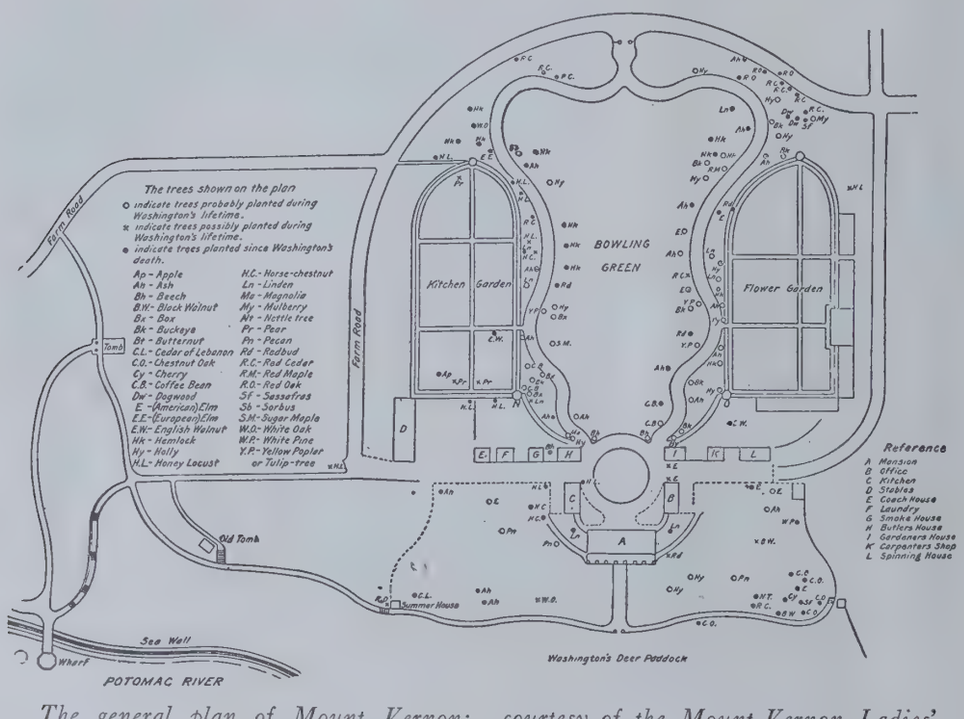
The house, which can be seen from the entrance, disappears from view as the road swings a little to the south, hidden by the rising ground with the fine trees that mark the serpentine walk. The buttressed walls of the kitchen garden come first to view as you near the farmstead, then the barns and carriage houses, a sharp turn to the left and the house reappears at the top of the plateau with its great lawns sweeping down toward the Potomac below. Your carriage reaches the forecourt, with the house and its wings to your right, service buildings before you and the pleasure lawn with the famous serpentine walk to your left. Pretend that you have alighted, have entered through the central door, which is not the one through which you pass as a tourist, have passed through the house to the verandah which extends the length of the river façade. Before you lies the wonderful view of the Potomac with its intricate and wooded shores, the far hills of the Maryland shore lost in the purple and blue of the forest.

Of the land between the house and the river little need be said. The limits of the developed area are marked by the brick wall of the moat-like ha-ha, so devised that neither the wall nor the ditch appear as such from the house. Trees alone decorate this lawn, trees standing singly and superbly, as do the trees of some English parks, with a fine restraint in their number and arrangement, which bespeaks an understanding of the scale and grandeur of the site. The undeveloped woodland below this slopes rapidly to the shore, but its fine trees are neither tall enough to obscure the view nor dense enough to blot out the nearer shore line.

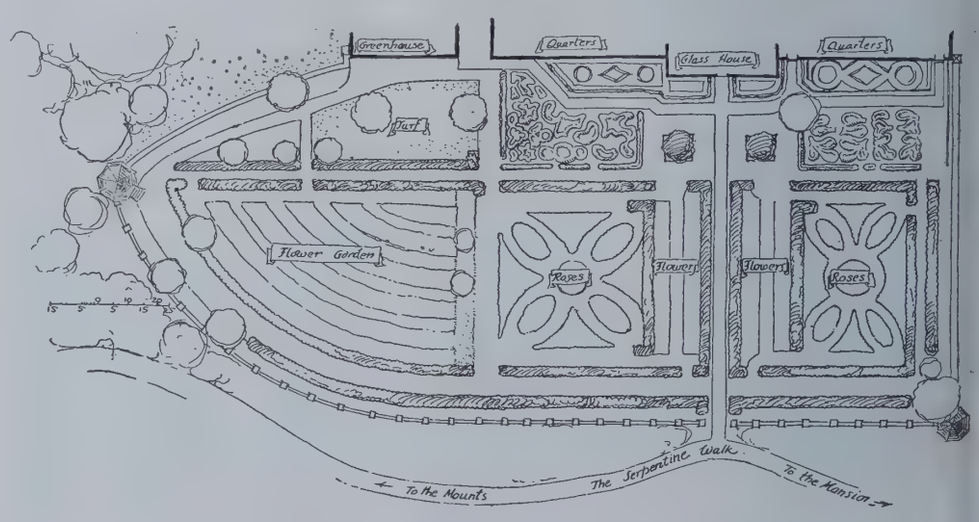
Returning through the house to the front entrance, we stand again in the forecourt. Here too the key-note of the scheme is formality with a singular restraint. The house itself gives the character of the composition. One senses and never loses its whiteness, its symmetry, its dignity.

The vista from the entrance door stretches across the forecourt with its circular turn-around, across the huge pear-shaped lawn which is marked off by the enframing trees, through which runs the serpentine. Between the trees and the shrubs planted beneath them, one catches glimpses of the white paling fence that tops the walls of the two gardens, one on either hand. At the farther end of the lawn, are the two mounds upon which grow young Weeping Willows, replacing the ones first planted there. Beyond them is seen the prospect of the farm lands and the winding road by which we entered.

Crossing to the lawn and passing to the left along the serpentine, we come to the gate that leads into the kitchen garden



The general plan of Mount Vernon: modification of an original map by George Washington and here reproduced by courtesy of the Mount Vernon Ladies' Assn. The house is indicated by A and the lesser buildings are listed at right



The flower garden with its Box-edged beds and intricate patterns of Box (photograph opposite) well exemplified the careful planning everywhere evident at Mount Vernon. This sketch and those on the following pages were made by the author

As the plan shows, the upper wall of this garden is a retaining wall so that one goes down steps from the pleasure lawn to the first level of this area. A path traverses the plot from the gate to the wall opposite. On the first level, it is lined with Box hedges, unshorn and irregular, and on the second level is defined only by its limits of gravel. The farther wall to which it leads is of brick like the rest and is a high retaining wall, heavily buttressed below where it rises from the fields through which we passed on entering.

FOR TO-DAY'S GARDENER

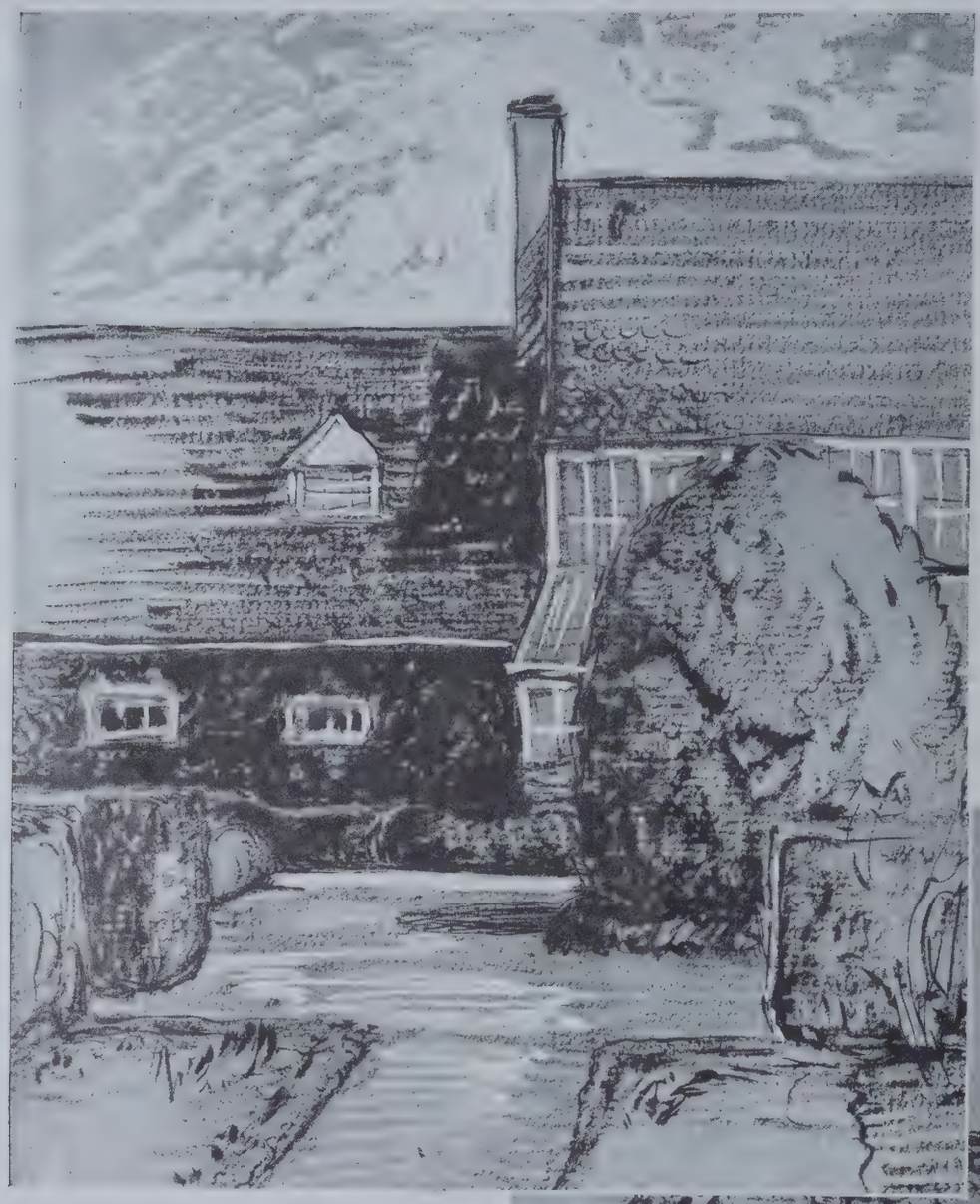
For the present-day gardener, this area holds little of immediate interest. It is not open to the general public and one must peer in over the fence tops as best he may, to see its well dug garden plots with frames against the upper wall, warm in their southern exposure, fruit and nut trees here and there, herbs in their place, Sage, Fennel, Rosemary, Thyme, Dill, etc., with sober rows of vegetables in season.

Pursuing the serpentine walk again, we pass between the trees and open shrubberies until we come to the farther end of the great lawn with its prospect over the farm beyond and its backward look toward the mansion: two beautiful views, the one pastoral, of the countryside itself; the other, formal, of the very essence of the owner.

Returning, we come at length to the gate into the flower gardens, a gate which exactly matches and balances the gate into the kitchen garden opposite. Its opening discloses a gravelled path between Box hedges leading to the buildings which define the northern boundary of the garden, a great, old-fashioned glasshouse, with lower wings to right and left that sheltered the quarters in former days. The glasshouse is not the original but one built in its style and place after the first was destroyed by fire. To right and left of this path, the short axis of the plot, are the other units which combine to make the garden: first, on either hand, two enclosures with parallel hedge and borders now given over to perennials; beyond them on either side, two rectangular plots given over to Roses in fanciful beds marked out in very dwarf Box. Another walk and tall Box hedge and we reach the limits of the garden on the river side, while to the west the remainder of the shield-shaped plot is filled with parallel, curving beds of old-fashioned flowers, a curious garden with a pattern one would hardly devise deliberately unless driven to it by some significant limiting reason, in this case presumably the shape of the entire plot. As the plan shows, this garden is not so large as the vegetable garden nor is it quite symmetrical along the longer axis, for the units which have been noted are all to the south of the long axis and are much larger than the areas which fill the spaces on the other side, unoccupied by buildings. Here are the famous, intricate beds of Box with shapes and portents so fully described by Mrs. Williams in her study of Mount Vernon in 'The Historic Gardens of Virginia.'

One wonders for a moment what have

The west end of the garden is interestingly terminated by a small octagonal structure (sketch above) used, in Washington's time, as a schoolhouse. Part of the famous Box maze with greenhouse to the north is shown below



In the flower border looking toward the glass house and service quarters

been the changes that time has brought, which aid or defeat the original intention. Doubtless they will never be known, but it is pleasant to consider the place for what it is to-day, to study it with dispassionate regard. Before we turn to the consideration of this smaller unit it is well to consider the real character of the place.

To me, the following words are significant—grandeur, organization, balance, restraint, local color. They are interrelated and of unequal value, but they remain for me key words.

Grandeur is an important word, to be used with due regard for its worth, and yet I believe that it is justified in this place. Even a stranger, coming without bias of sympathy or inheritance, could not fail to find grandeur here. It arises from a variety of factors working together, some obviously, some obscurely. One feels immediately the physical bigness of the scheme. The distances are great though not vast. The house with its outbuildings is large. It is surrounded by trees of beautiful maturity. From the site one finds views of imposing distance over farm and river. Less acutely but very definitely one senses the perfection of the organization, the acknowledgment of the natural levels, the precision of the planning, the massing of the units subordinate to the mansion, their delicate balancing, and their relation to the house through the continuity of walls and buildings throughout the scheme.

Of the magnificence that so often accompanies grandeur, in the sense of elegance of decoration or of character of style or development, there is little. This gives the restraint which reveals so clearly the perfection of the organic beauty of the place and which brings forward the character which might be called the local color. Whatever is done, is done simply, without forcing. Here are masses and materials so boldly employed that one might think of Mount Vernon as a design in color: white buildings, red bricks, green turf, green trees, green Box, yellow gravel—three greens, red, yellow and white—great masses upon which even the intimate delights of the flower garden cannot intrude.

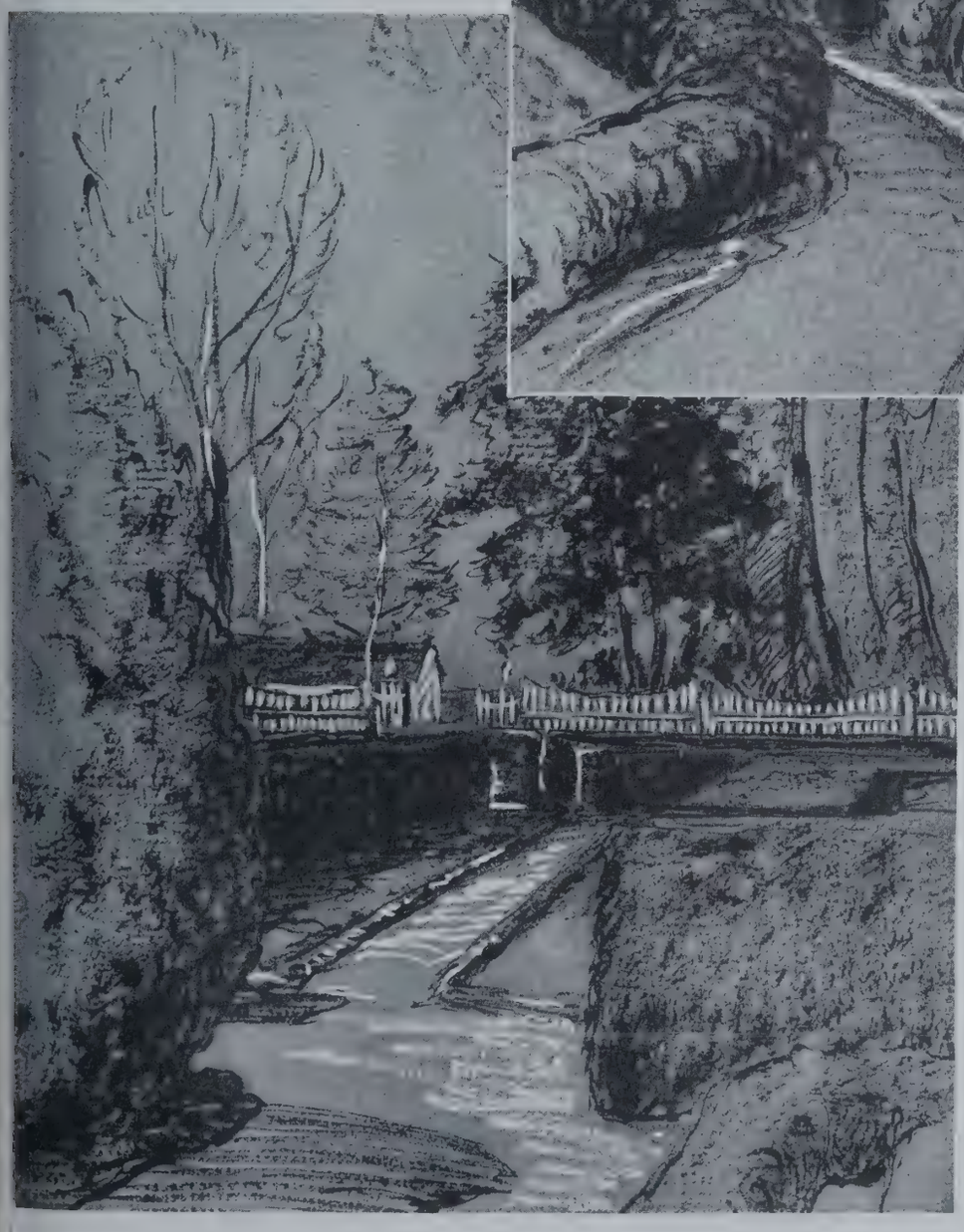
The purple Chinese Magnolia planted by Lafayette and still flowering.

It is this, even more than the flower garden with which this paper is chiefly concerned, that seems most important to me. In it are exemplified all the principles of good design which operate through any composition and in any mode. The owner of the tiniest bungalow or of the most extensive estate can secure this fundamental beauty of plan if he will study his own place with the intent of discovering its organic relations to his site and to his scheme of living, and miss it altogether if he pursues first and chiefly a mass of details, no matter how accurate or authentic.

Of the flower garden, it is difficult to speak. The materials in it, the simple flowers of Washington's time, have a charm and grace that is not to be denied. We find Hollyhocks, Columbine, Candytuft, Aconite, tawny Daylily, Larkspur, Sweet Violet, Poet's Narcissus and true Jonquils, old blue Hyacinths, Ivy, Funkia, Pinks, Iris, Yucca, Peony; in the Rose garden, Moss, Hundred-leaf, China, Bengal, Bourbon, Cabbage and the ever present Harison's Yellow. Pear trees,

In the Box parterre where precision has been laid aside in marked contrast to the formality of the whole plan

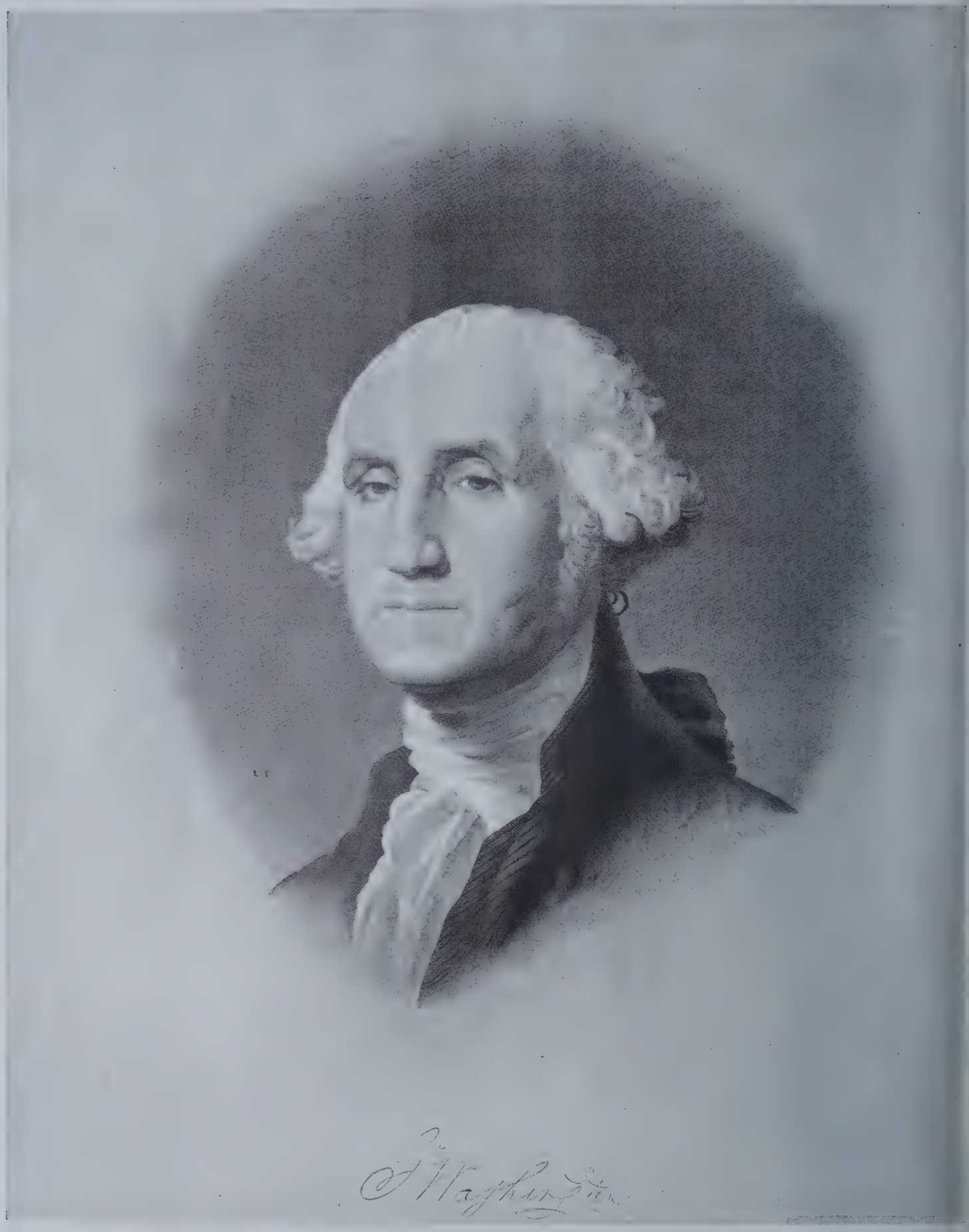
View through the border garden to the gate from the serpentine walk



newly planted, appear in the borders where older ones may have been, and the evergreen Magnolia has been added to keep company with the purple Chinese Magnolia that Lafayette gave, together with two Oak-leaf Hydrangeas. All save the few trees, are plants of dwarf stature and possessing transitory beauty. This to me is more significant than their names, since we know that Washington was interested in all the plants of his time. Were he here to-day, I am sure he would have the flowers of this time, would know the relative merits of Spetchley Primroses, Wrexham Delphiniums, Pernetiana Roses and the like! So if I were planting a garden in this manner to-day, I should not be too bound by keeping only the old plants, unless they are intrinsically lovely in themselves, but I should see to it that whatever they were, they should always be of such a scale and show only such passing charms that they would never interfere with the pattern of the Box and the paths, which really are the garden.

The perfections of the Box are well

Continued on page 513



Photograph by Peter A. Juley & Son

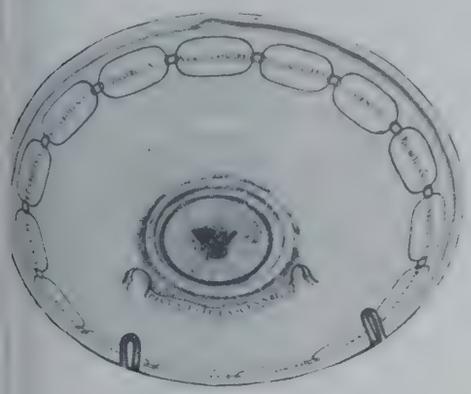
WOVEN IN 28,000 STRANDS OF BLACK AND WHITE SILK

After the famous portrait of Washington by Gilbert Stuart, this remarkable piece of weaving is so perfect in its craftsmanship as to give the effect of a fine engraving. Made in France about 1875 on a Jacquard loom especially constructed for the purpose. Less than twenty copies were woven; three are in the possession of the cities of New York, Philadelphia, and Boston; not half a dozen were secured by private citizens. Of these, one is owned by the Honorable John A. Stewart, Chairman of the Sulgrave Institution (American Branch), and is here reproduced through his courtesy

THE GRACE OF OLD FASHIONS IN FURNISHING

SARAH M. LOCKWOOD

Sometimes the simplest things in the world, like the first faintly perfumed blossoms of spring or the candles on a Christmas tree, have a significance so much greater than the things themselves that we wonder how we are going to talk about the substance when the spiritual meaning behind is what counts. It is that way with our trip to Mount Vernon. 'Go down,' they said, 'and see what you can find in the way of practical suggestions for the



Piece of the china table service given to Mrs. Washington by the French officers headed by Lafayette

modern home.' So off we started, very much pleased with the idea—and now, like Lafayette, we're here, wondering how in the world we are going to be practical when what we want to do is sit down on one of Washington's windsor chairs and dream.

We had forgotten, perhaps, just what Mount Vernon means. We know now, as we stand beneath the fair white portico, that it does not mean a collection of furniture or the architecture of a house or the way gardens are laid out. These things are only symbols; the tangible forms of ideas and ideals. They speak of simplicity and order, of hard work and steady purpose, of peace, of hospitality without ostentation or display, of method and balance and sanity. Practically, Mount Vernon is so well planned that it stands to-day a perfect example of the Colonial country house. From that point of view it is well worth careful study. Spiritually, it is the very fountainhead of American traditions and ideals.

But to be of any use in this world ideals and traditions must be translated into tangible forms. We cannot bring the spirit of George Washington into our homes by copying his furniture, but, if we believe in the spirit of his ideals, then perhaps a study of how he expressed them in his own home will help us express them in ours.

So we reluctantly turn our back on the beautiful view and our beautiful dreams, and, determined to be practical, enter the middle one of the three doors that open from the portico into the main hall that extends the width of the building, dividing the house into two parts, north and south. We are facing the main stairway and the opposite door out to the driveway through which guests usually enter. There is little furniture in the hall; a sofa beside each of the two entrances, a console table with a mirror above it, and several chairs of the Chippendale ribbon-back variety.

Nowhere throughout the house is there a trace of the type of Colonial furniture found in New England; no maple highboys or butterfly tables or rush-seated slat-back chairs or carved chests or corner cupboards that are so familiar to us in the North. This seems strange until we remember that Washington in common with all his artistocratic fox-hunting neighbors, imported most, if not all, of his furniture from England. Life on the huge Colonial plantations, many thousands of acres in extent and employing hundreds of slaves, was quite different from the tight winter-bitten struggle for existence in the North, and the difference is vividly reflected in the furniture and architecture of the houses. Down South guests were constantly arriving in their great coaches or on horseback to stay for days or weeks at a time so that open house, abundant hospitality, ease, and a certain formality were naturally in order. The Southern home-builder planned for his guests and his guests' servants as a matter of course, just as he did for his family. And it was easier for him to import his furnishings

A fine gilt mirror of the Adam type with Washington's coat-of-arms painted on the glass, hanging between two windows in the west parlor

from England where he sold his tobacco than to haul them over the rough roads at home. Washington, as his neighbors did, had an agent in London to whom, spring and fall, he sent long lists of his requirements, including clothing, toys, and all sorts of household things, which were purchased and forwarded to him. We will visualize life at Mount Vernon better if we remember this about the furnishing, and bear in mind how large a part of the household arrangements were planned for the entertainment of guests. Washington was never without them, poor man!

Before we can get on with the house we must stop to explain, too, that a large part of the furniture here now is not original. After Washington's death the furniture in Mount Vernon was scattered far and wide. Some few important pieces have been recovered but for the most part the things here now, while old and of the period, were not here in Washington's time. They have been so carefully and sympathetically chosen, however, that the house looks very much as it must have looked originally.

But to get on with the hall. One of the few things that has never been away from Mount Vernon is the big iron key to the Bastile that Lafayette sent to the 'Father of Liberty.' It hangs in a glass case between two doors and a model of the old prison is on a table near by. Four of Washington's swords are in another glass case. The wrought-iron hanging lantern was a gift from Admiral Vernon to Lawrence Washington, George's half brother, from

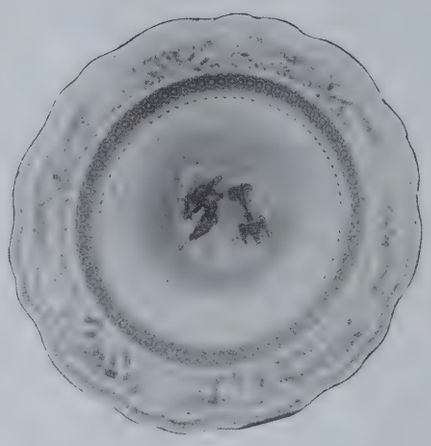
Among minor possessions mentioned in Martha Washington's will are 'The fine old china jars which usually stand on the chimneypiece in the new room'

whom he inherited the estate. Lawrence had served with the Admiral in the West Indies and when he got back, named his estate after him, which so pleased the old seaman that he sent the young man this lantern. It has never been away from Mount Vernon. On the turn of the stairs is an ancient clock that also belonged to Lawrence. Its slow, muffled ticking is like the heart-beat of the old house.

MARTHA WASHINGTON'S SITTING-ROOM

Through the first door on the left, a simple cozy room, panelled to the ceiling and painted a soft gray is the sitting-room of Martha. The fireplace is set across one corner of the room, as most of them are in Mount Vernon, and the two windows are simply draped in long white curtains hung from a gilt cornice with a valance of heavy silk cord. The curtains are tied back to big brass rosettes that screw into the wall. All the curtains throughout the house are on this order. Four old prints in gilt frames which were originally on these walls are also typical of the rather lugubrious scenes of ruins and battlefields that hang all through the house. The original pieces in the room are a rather fine Chippendale card table with a flap top, a fine mahogany 'Constitution' mirror with the gilt spread-eagle and two chairs, a Hepplewhite shield-back, and a Chippendale ribbon-back. We will see more of these chairs as we go along. On a Sheraton drop-leaf table, carefully protected by a 'hurricane' shade is a wax candle, one of those made to celebrate the surrender of Yorktown. It has never been lit. A small 'Empire' couch belonged to Nellie Custis, but it must have been one she had after she left Mount Vernon. Nellie Custis was the charming granddaughter of Martha Washington, who grew up at Mount Vernon, was married there, and had her first two babies there. She did not leave Mount Vernon until after her grandmother's death.

The big kitchen fireplace with deep brick oven, spits turning on the 'smoke-jack,' crane, and substantial iron pots, remains unchanged since the régime of Mistress Martha



The eagle had become the most famous emblem of its day and was used to decorate rugs, fabrics and even china

THE DINING-ROOM

From the hall we go into the second door on the left to the dining-room. This room looks out upon the driveway as the sitting-room does upon the portico, the two rooms occupying the width of the house. The finest piece of furniture in this room is a lovely English Hepplewhite sideboard that Washington bought from his neighbor, George William Fairfax, and a close second to it in interest is the big wine chest with its sixteen square bottles in which Washington kept his own and his guests' favorite wines. Above the sideboard hangs the portrait of Mis Cunningham, the gallant founder of th Mount Vernon Ladies Association t whom we owe the restoration of Moun Vernon, a noble work for which we canno be too deeply grateful. Nellie Custis's littl high-chair stands beside the fireplace, an there is a fine set of Duncan Phyfe chair that belonged to Daniel Webster.

Sheraton chair at Mount Vernon, where changing fashions in furniture are reflected and no single style predominates

The room is panelled to the chair-rai the walls and woodwork are painted putt gray picked out in gilt, and there is rather elaborate plaster decoration on th ceiling, also gilt. Several of the ceiling at Mount Vernon have been decorate in stucco designs with charming effect, detail we might very well make good us of in our own homes.

THE WEST PARLOR

The door across the hall opposite th dining-room leads us into the form drawing-room or west parlor. The wooc

The harpsichord imported by Washington from England for Nellie Custis and, lying on it, Washington's own flute—two of the most interesting objects in the small parlor or music room. White walls, woodwork pale blue with lines of gilt, and Sheraton furniture, make this an altogether charming room

work here is the finest in the house, the carving on the door casements with their fluted pilasters and fine broken pediments being noteworthy. Washington's coat-of-arms is carved above the fireplace and empanelled beneath it is a painting of Admiral Vernon's fleet, that has never been off the wall. The room is paneled to the ceiling and all the woodwork is painted gray, outlined in white. The ceiling is white with a gilt sunburst in the center. Here we see more of the Hepplewhite and Chippendale chairs, and a fine gilt mirror of the Adam type with Washington's coat-of-arms painted on the glass hangs between the two windows. The mirror has been badly broken but what bits remain must often have reflected the calm countenance of Washington. There is a fine rug on the floor with a spread eagle and *E Pluribus Unum* woven in the center. This was a gift from Louis XVI which Washington refused to accept while he held public office. It was put in storage—where it disappeared. Washington never saw it but years afterward it was found

During the Revolutionary War fancy switched from Chippendale to the lighter and more graceful Hepplewhite, and such armchairs as this became part of Mount Vernon's furnishings

nd at last it lies on the floor for which it was originally intended.

THE MUSIC ROOM

From the hall we go into the door opposite the sitting-room to the small parlor. sed for musical moments. A charming oom, the most interesting thing in it eing the harpsichord that Washington mported from England for Nellie Custis. ying on it is Washington's flute (do let s hope he didn't play it!) and near it is he embroidery frame that Martha orked at while she listened to the music. here is a charming portrait of Nellie ustis on the wall and beneath it an old rmchair, oddly aristocratic in this simple ouse, that came from the Chateau de havagnac where Lafayette was born in 757. The rest of the furniture is of the roper Sheraton variety, the walls are hite, the woodwork pale blue with lines f gilt. The simple curtains are hung from

Showing clearly the Chinese influence so dominant in Washington's time is this plate that once graced his hospitable table

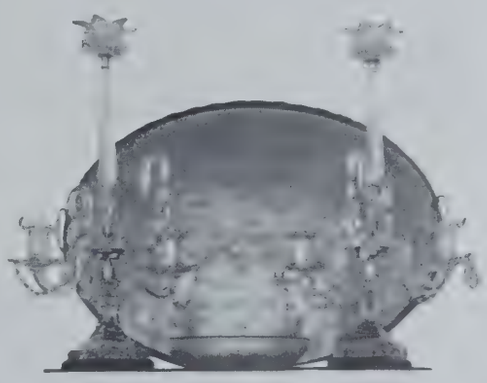
gilt cornices with spread eagles perched on top.

The four rooms we have described, with the main hall, finish the ground floor of what was the 'original villa.' We go along the portico to the south door to the first of the additions that Washington built across each end of his house.

WASHINGTON'S STUDY

Through a little entry we go into this most important room which is simple, dignified, quiet and a little austere. We tip-toe in, feeling a little shy for Washington seems too near for comfort. If ever walls can speak—and they can and do—then Washington speaks and lives in this room, for it is here he lived and thought and worked. We feel it in every aspect, in the bookcases that reach to the ceiling, in the cupboards for papers that flank the big fireplace. His famous 'tambour desk' is there between the two windows where it always stood, a simple Sheraton secretary with nice glass doors and a roll-down lid like those on modern office desks. In front of it is the round leather-covered armchair he used and a small Windsor armchair is one he liked. The other chairs are the same Chippendale and Sheraton types, and the round table is one that belonged to Robert E. Lee. Over the door where it has always stood is a bust of Lafayette which reminds us once more of the wistful, almost paternal affection that Washington felt for his gallant young friend. Washington's big globe has never been out of the room, but the books that fill the bookcases, with a few exceptions, are not the books Washington used. His library is in the Boston Athenaeum.

The room is painted in two tones of gray, the ceiling white. Just off the study is the butler's pantry which connects with the dining-room.



Candelabra of delicately wrought crystal, cut glass dish, and tea-tray with refined floral pattern of the Washington period

Martha Washington's sitting-room, paneled to the ceiling and painted a soft gray, with a passageway opening into Washington's study and a private flight of stairs to their bedroom above (see plan on page 464). Characteristic blending of Chippendale, Hepplewhite, and Sheraton furniture found throughout the house

Lafayette's room forever memorable because of 'the French boy,' as Mrs. Washington called him, who in 1784 twice visited Mount Vernon and who held a unique place in the affections of Mount Vernon's master. Rossiter's painting, on the opening page of this issue, is a dramatic reminder of these visits

THE BANQUET HALL

Out on the portico again we walk to the north door which opens into the addition across the north end, which balances the one we have just left on the south. The banquet hall is a huge room, the width of the house and two stories high. The lofty ceiling is decorated in plaster in an Adam-like design, but oddly enough in the corners in place of the usual musical instruments are a scythe and a rake and so on, naïve evidence of Washington's love of farming. There is an agricultural scene, too, carved on the elaborate marble mantel, the gift of an English admirer, Mr. Samuel Vaughan. There is no original furniture in this room and very little real Mount Vernon feeling. One feels that Washington built it because he had to in order to make room for the formal entertainments that his position forced upon him.

From the main hall we go upstairs past the venerable old clock to the one small and four big bedrooms that open from the upper hall. Three of the big rooms were the important guest rooms. The furniture in them is not original but they all have been furnished with huge four-posters, washstands, mirrors, tables, and chairs that must be very like those that were there originally. The four-posters are all draped in dainty white, and there are very beautiful corded or candlewick spreads on some of the beds. There are twelve bedrooms in Mount Vernon and their air

The attic room to which Martha moved after the General's death when the big bedroom below was closed in accordance with the custom of that time. One wonders why the mistress of the house chose this tiny bedroom with sloping ceiling and no fireplace until we learn that it was from here that she could best see her husband's tomb

of comfort and simplicity explains why they were never empty. They are, as one feminine tourist enthusiastically exclaimed, 'pretty enough for anybody's home!'

NELLIE CUSTIS'S BEDROOM

The fourth of the large rooms was an intimate sweet room with a little rocking-chair, the footstools embroidered by Nellie Custis, the crib before the fire that her grandmother bought for her first baby, born in this room just a few days before Washington died. There is something charming about everything that belonged to Nellie Custis. She must have been a ray of sunshine in that rather austere house.

We should like to linger here but must go instead to the smaller guest-rooms on the third floor. They are all adorable, with their narrow four-posters draped in white, their dressing cases, washstands, and slat-back chairs. Only one room on this floor has a fireplace, however. We hope that the hardy soldier boys were put in the others.

We go downstairs again to the portico. The afternoon is mellowing to its close and long shadows lie across the grass as we walk to the south door and once more enter the little passageway to Washington's private apartments. On our left is the door to Martha's sitting-room, facing us the door to the study, and on our left a steep narrow stair.

A typical single guest room at Mount Vernon, where guests were legion. The single four-poster with its slender uprights dominates without overpowering the small chamber and the harmonious treatment of window and bedstead draperies, simple white with ball-fringe, holds suggestion for the home owner

On the second floor just above his study is Washington's bedroom. Fortunately, much of the original furniture has been recovered, notably the great bedstead on which he died December 14, 1799, and at the foot stands one of his campaign trunks

The west parlor (above) with the famous rug presented to Washington by Louis XVI of France, and (below) the dining-room with lovely Hepplewhite sideboard bought by Washington, and Nellie Custis's little highchair still by the fireplace

WASHINGTON'S BEDROOM

Directly above the study up the narrow stair, is the room in which Washington died on the 14th of December, 1799. The great bed is draped in simple white, the rather wide valance edged with knotted fringe, dropping to points at the posts. It is covered with a beautiful tufted spread. It is a huge bed and may have been made to fit the space between the two windows that reach from the low ceiling to the floor. At the foot of the bed is one of Washington's campaign trunks. A chintz-covered wing chair that belonged to his mother stands at one side of the deep fireplace, an armchair of Martha's on the other. There is a small round table with candlesticks and snuffers beside the bed, a chest of drawers with Washington's dressing glass on top, and a small Sheraton table with a plain gilt mirror above it. And there is a low stout windsor chair. Very little else. The room is as chaste and calm as a chapel.

This silver teaset was a present from Washington to Eleanor Parke Custis, Martha's granddaughter, on the occasion of her marriage to Lawrence Lewis, and is now owned and here reproduced by courtesy of Mrs. Edwin A. S. Lewis

A completely equipped kit was absolutely indispensable when travelling by coach was so slow and arduous an affair that it took Washington four or five days to reach home from Philadelphia

Beautiful tip-top table formerly at Mount Vernon, thirty-five inches in diameter with raised and scalloped edge, carved out of a solid piece of mahogany. Sold at auction soon after Washington's death, and now one of a group of interesting old pieces owned by Mr. Lardner Vanuxem Morris, descendant of Lewis Morris, signer of the Declaration of Independence

The walls are plain white plaster, the simple woodwork and mantelpiece are painted white, and the long white muslin curtains at the windows are draped back, showing the beautiful view across the lawn far up the Potomac. The fireback in the deep chimney bears Washington's initials and coat-of-arms. A rag carpet lies on the unpainted pine floor. Two large closets open from the room, with wooden pegs for clothes, and wide shelves.

After Washington's death, this room, as was the custom of the times, was closed and his wife moved up-stairs to the little attic chamber directly above.

MARTHA WASHINGTON'S BEDROOM

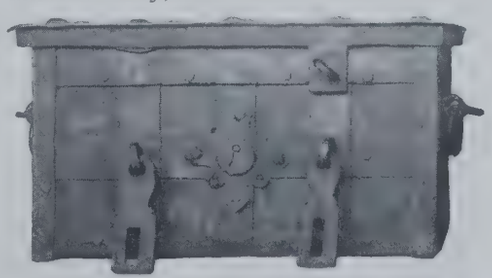
One wonders why the mistress of the house chose this tiny room with sloping roof and no fireplace, until we look out of the little dormer window. Then we see that it was only from this window that she could look across the sloping lawn to her husband's tomb. Martha lived in this room until she died, May 22, 1802. Very little of the furniture is original, but we see again the typical four-poster, a mahogany chest of drawers with a 'Constitution' mirror above it, several rush-bottom, slat-back chairs and a big wing chair. Martha's black and gold dressing mirror is there and a few pieces of her tea-set are on a small round tripod table. The walls are white plaster, and there is a rag carpet on the floor.

When we leave this room and go down to the portico again we have seen every room in Mount Vernon mansion, but after all this was only part of the establishment, the dwelling place of the family and their guests. No servants, black or white, lived under this roof and no domestic work, except the care of the rooms was done there. All the cooking, churning, weaving, candle and soap making was done in neat little houses deployed right and left to the main mansion.

This piece of china with its neat border and intertwined initials was typical of Washington's taste in furnishings—'always fashionable but never ostentatious.' The portable candle-lantern is an ingenious and draught-proof device of pre-electricity days

THE KITCHEN

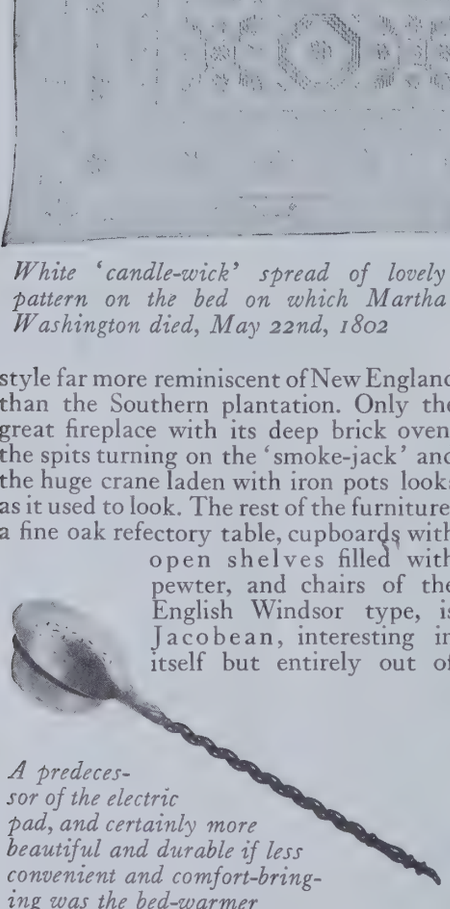
The first of these is a small white house connected to the main building by a covered arcade. The kitchen could and ought to be one of the most interesting rooms at Mount Vernon, but, unfortunately, it has been restored in a



One of the earliest of all pieces of furniture, the chest served many uses and in its portable form was part of every gentleman's equipment

White 'candle-wick' spread of lovely pattern on the bed on which Martha Washington died, May 22nd, 1802

style far more reminiscent of New England than the Southern plantation. Only the great fireplace with its deep brick oven, the spits turning on the 'smoke-jack' and the huge crane laden with iron pots looks as it used to look. The rest of the furniture, a fine oak refectory table, cupboards with open shelves filled with pewter, and chairs of the English Windsor type, is Jacobean, interesting in itself but entirely out of place here. Only one piece, a stout oak log, up-ended, its top surface smooth as glass from the hundreds of biscuits that were beaten to fluffiness on it, gives a hint of the old style Southern cooking.



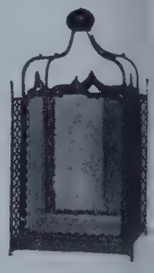
A predecessor of the electric pad, and certainly more beautiful and durable if less convenient and comfort-bringing was the bed-warmer

Back of the kitchen is the South Lane, a broad path that leads toward the river past the butler's house, the smoke house, the laundry, the coach house and the venerable old stables.

We leave the kitchen, however, to cross the circular drive in front of the main house past the sun-dial where Washington stopped every morning to set his watch, to a similar small white building directly opposite the kitchen and connected to the main house by a similar arcade.

In the old days this was the lodging for the white servants, but it is used to-day as the superintendent's office, and it was here that we had lunch with Mr. Harrison H. Dodge, the kindly and conscientious custodian, who for more than forty years has devoted his life to Mount Vernon, and to whose energy and care no small part of its fine condition is due.

The luncheon was gay with intimate and delightful stories of the old place, bounteous in true Mount Vernon fashion with corn pone, fresh butter, buttermilk, and figs from Washington's own trees, to give it the proper flavor. After lunch we walked down the North Lane past the gardener's house, the tailor's and shoemaker's shop, the carpenter's shop, now used as a fireproof relic house, and the spinning house, where we saw some of the old looms and spinning wheels. In the relic house are gathered together many priceless and intimate things belonging to Washington and his family; Nellie Custis's wedding gown, Martha's patchwork quilts and her darning basket, fans and buckles and bits of gowns, and a suit of Washington's clothes; showing his fondness for a fine waistcoat, and the great size of the man; intimate and wistful trifles lying there spread out in glass cases. Perhaps the most precious of these things is the famous Houdon bust of Washington made here at Mount Vernon in 1785; the first plaster cast taken from the only clay model ever made of Washington's living face. When Houdon returned to Paris he took his clay model with him but he left this cast here and it has never been away from Mount Vernon. Lawrence Lewis, the husband of Nellie Custis who lived with Washington at Mount Vernon, said it was the best likeness of the General he had ever seen. It is a truly noble and inspiring countenance.



The wrought-iron lantern, gift of Admiral Vernon to Lawrence Washington, still hangs in the hall and has never been away from Mount Vernon

But we have stopped now at the Superintendent's cottage only to say good-bye. The day, so fair, so full of interest, so vital with meaning, is at an end. We walk through the North Arcade to the portico for one last look at the broad river, tawny gold in the setting sun. Behind us the patient old white house is closed, its day's work done. And the failing light falls like a benediction on its roof.

One of the larger guest rooms on the second floor where many an illustrious person sojourned, and, because of the fine view from its windows facing east on the Potomac, euphoniously known as the 'river room'

Come Into The Garden

THE regal magnificence of the garden effect brought about by the floraison of the spring blooming shrubs never fails to impress me. And indeed, each year I feel that in the development of that particular element may lie the foundation of the truly characteristic American garden. Our spring comes suddenly, and with it a riotous burst of color from the multitude of trees and shrubs.

There has been much that is worthwhile in the newer introductions of the last twenty years or so and though it takes a great many years for even the most meritorious of the newcomers to become really popular, sheer merit must win in time. For instance, Girald's Pearl Bush ought to take the place of the old-fashioned one we know so well. This newcomer with its flowers two and a half inches across, borne in a five and a half inch long tassel of a dozen individual flowers, is spectacular indeed. And then among the Forsythias, although the very floriferous and markedly bud-hardy variety spectabilis has been in existence long enough to be popularly distributed, the average gardener still buys by preference the less flowerful types. One nurseryman even went so so far as to tell me that he had abandoned growing spectabilis because, although he knew it was a great deal better and had tried to give it to the public, the public still asked for, even insisted on, the older thing, better known but not so good. So he was faced with the alternative of either consigning his stock of spectabilis to the rubbish heap or distributing it under an incorrect name by substituting when something else was ordered. The nurseryman surely has his own troubles.

Novelty and Substitution

SUBSTITUTION of one plant for another, although done with the best of intentions, is perhaps not the best way to get a novelty properly introduced, and it leads to terrible confusion for a future generation. The gardener who is really progressive and on the lookout for the better things can do much to help the trade by creating the demand, even if it means placing an order a year or two in advance to get stock propagated. Handling novelties is not necessarily a gold mine for the nurseryman. It costs money and time to try out the comparative merits of the newcomers. The price asked has to bear the load of all the pioneer work. It is not fair to ask the commercial grower to carry the entire cost of experiment and offer his new things only at what may be termed manufacturing cost plus a reasonable profit. Real experiment, however, is the field of the amateur. We should be thankful enough that the nurseryman reaches out into far corners of the world, increases a salable stock of a novelty, and offers it for trial. What the ultimate fate of the novelty will be is in the hands of the public. Gardening is a first class amateur sport.

Mr. Rehder's New Book

WHAT I think will be regarded for many years to come as the most remarkable, most constructive, and valuable piece of work for the plant lover everywhere is the newly published *Manual of Cultivated Trees and Shrubs** by Alfred Rehder of the Arnold Arboretum. Once in a while a piece of work appears in book form that sets a time post, as it were, and which does so well the particular job for which it is designed that it stands out among the mass of transitory work like a shining beacon in the dark. Mr. Rehder in this book (according to the sub-title) discusses the trees and shrubs 'hardy in North America, exclusive of the sub-tropical and warmer temperate regions.' It has given the horticulturist, the botanist, and the landscape architect a manual of exceptional merit. It is a handbook of plant material. It does for the cultivated trees and shrubs exactly what the familiar Gray's *Manual* does for the native flowers of the wood and field. It is planned along parallel lines with, and is therefore a companion work to, Bailey's *Manual of Cultivated Plants*.

But Mr. Rehder has done more. While presenting a strictly botanical work he has always had in mind the use of the material and adds concise but very illuminating comments from the garden standpoint. An effort has also been made, with the aid of a map showing the country divided into eight cultural zones, to indicate approximately the hardiness of the trees and shrubs that are discussed.

About 2500 species and varieties are fully described, and the associated notes on other related important species and variations in cultivation place before the reader the result of the studious and painstaking study that has occupied Mr. Rehder's time for the last sixteen years. These belong to 468 genera, and in addition there are brief references to 1200 other species and 507 hybrids. This will give the reader some idea of the diversity and richness of the material included in trees and shrubs. Nothing of this sort has ever before been attempted in English. In addition to the descriptions and the cultural suggestions the author gives references to illustrations in a multitude of periodicals and books, and also the date of introduction as nearly as it has been possible to determine it.

The author has availed himself of his unusual opportunities for personal acquaintance with the trees and shrubs in connection with his work at the Arnold Arboretum; and since most of the foreign trees and shrubs and many of the native ones introduced to garden use during the last fifty years have reached our gardens through the agency of the Arnold Arboretum it will be understood that in Mr. Rehder's book we are getting information at the source. The author has seen fit, and I think, very properly, to follow the International Rules of botanical nomenclature, so that the work agrees, except for differences of opinion on identity, with the works already cited and with Bailey's *Standard Cyclopedia of Horticulture* and Sargent's *Manual of the Trees of North America*.

What is a Name?

SOME discussion has arisen in certain quarters because the nomenclature does not conform to *Standardized Plant Names*. It might as well be understood first as last that this unquestionably useful book, though a perfectly useful trade guide, is not a scientific work such as is Rehder's *Manual*. I suppose that as long as plants are spoken of, as long as gardeners grow them for their garden uses, as long as botanists study them progressively, nomenclature will be a flexible science. The identity of the plant is after all not a horticultural factor. The cultivator takes what he finds and must accept the name that is given it. So far as possible the popular so-called English names in actual use have been given by Mr. Rehder, but very wisely he has made no attempt to create English names for newly introduced plants. These popular names are comparable almost to folk names—they grow out of association. They cannot be created. They are terms of endearment rather than scientific labels—a point perhaps not always sufficiently kept in mind when the bugbear of nomenclature is brought into discussion.

New Light to Come

THE author knows as well as anybody in the world can possibly know that even this great piece of work cannot reasonably be expected to be 100 per cent. perfect. He gives us the things as they are, as he sees them in the present day. New facts come to light and especially with regard to the zonal distribution and questions of hardiness, but there are so many different factors that bear weight in different proportions in different locations, that perhaps each reader will challenge some statement of Mr. Rehder as applied to his own particular locality. Moreover plants are not always found native in the conditions under which they can grow best but rather in the situation where they can actually survive. The horticulturist knows many instances of this and it is this indefiniteness, the ever-possible chance of succeeding in apparent violation of 'nature' that adds zest to the avocation of playing with growing plants.

* Manual of Cultivated Trees and Shrubs Hardy in North America, by Alfred Rehder pp xxxvii + 930. The Macmillan Co., New York.

The littleness of this cottage increased its charm and its convenience

An architectural miniature

HAROLD DONALDSON EBERLEIN

A cottage that is really a cottage is so rare a thing that it almost deserves to be put in a museum and gazed at as a sort of 'nine days wonder.' The name 'cottage' is one of the most mis-applied words in the English language, so far as America is concerned. Large and oftentimes pretentious country houses have so commonly been dubbed 'cottages' that the real meaning of the word is in danger of being lost altogether and such popular misuse of the word is a piece of absurd affectation.

It is a pleasant relief, therefore, to find a cottage that is veritably a cottage and that is what this little house at Rye Beach is. It began its existence on a humble plane being, in fact, at the outset nothing more than a gardener's tool house. Its site was inviting, however, it had alluringly picturesque qualifications and there were likewise possibilities of expansion and alteration to fit it for permanent occupancy without undertaking any very serious building programme. What was most needed was to bring to bear a little vision and imagination, which the architect has successfully done.

The plan shows two principal rooms and a big veranda overlooking the garden. The two bedrooms, the bath, the scullery with its coal bin, and the little dining veranda were trifling additions or outgrowths from the parent structure whose contrivance called for no 'major operations' of architectural surgery or construction. After all, the occupants 'live and move and have their being' chiefly in the dining-room and living-room—the erstwhile tool house—and the small lateral additions can be regarded as serving occasional functions.

You enter by the end door of the dining-room, and the dining-room is where most of the 'business' side of living goes on, as well as the eating of meals, unless the state of the weather invites meals on the little veranda just outside. Within the dining-room chimney there is a well-equipped cooking stove with oven, so placed that it can be altogether blotted out of the scene by either a curtain or a screen. Near by, against the end wall and right by the door into the scullery, is a sink which, like the stove, is susceptible of

Photographs by Allie F. Bramberg

This house, made from a gardener's tool house and no bigger than the proverbial sixty seconds, demonstrates what artistic skill can do in giving size to littleness and beauty to plain boards. This veranda is big enough for anyone and it is beautifully set off with flowers and shrubs. The furniture here and elsewhere in the house is in the proper scale

The bedroom has two beds set in alcoves, like the one above. The ventilation of the room has been carefully planned and, as this picture testifies, the furnishings have been beautifully selected. The guest room, below, also has its bed set in an alcove, as is done in France, and the walls have been painted white. At the left below is the delightful stove which may be the kitchen stove or may be covered up and hidden from sight. This is one of the 'tricks' which gives this house its interest

complete disguise in the shape of a seemly wooden casing that presents the outward appearance of a slant-topped secretary. The machinery of housekeeping being thus adroitly concealed, the rest of the furniture fits admirably into a pleasant decorative scheme.

On the other side of the roadway end of the dining-room, just opposite the door into the scullery, is one door into the bathroom. Another door from the bathroom opens into the guest room, a tiny place, but quite large enough for comfort. Here the bed is set in an alcove with a window in it. At the far side from the bathroom door a door opens out into the garden, and there is likewise a third door giving access into the dining-room.

The scullery, small though it is, also has a cook stove and a sink so that meals can be prepared there whenever desirable. Sufficient shelving and cupboard accommodation qualify it for additional duty as pantry and larder for housekeeping on a modest scale.

Just as the dining-room is contrived for the 'business' side of living, so the living-room is arranged for the polite leisure of living. Although everything is necessarily on a very small scale, the amenities of existence have been duly considered in its furnishing. The partitions between living-room, dining-room, and other walls are decently sheathed with building board and coated with heavy paint so that they afford a simple but excellent background. From the end of the living-room a door opens on to the large veranda overlooking the garden. This veranda is fully furnished and serves in summer as an extension of the living-room.

The living-room presents the same feeling of roominess that one gets all through this house. The house is really no bigger than a playhouse, but it has proved to be thoroughly livable

The only other portion of this cottage remaining to be noticed is the owner's bedroom which contains two alcoved beds with a passage between and, in its arrangement, is distinctly suggestive of a cabin on a steamer. There is plenty of provision, however, for light and air and a reasonable amount of space for the keeping of clothing so that all the essentials of comfort and convenience are fully taken care of.

While both the bedrooms are tiny, they are not a bit smaller than many of the bedrooms in the old Dutch houses of northern New Jersey and the shores of the Hudson, houses whose praises have been loudly sung for their amazing compactness and for their picturesque appeal.

The secret of success is to have all the appointments thoroughly good and comfortable but to keep down the outfit to the limits of what is really essential. If content to do this, you will discover that cottage life is not without its compensations.

The dining-room furnishings present an interesting array of Americana, not least of which are the amusing chair and table. The stove shown on the preceding page is situated in this room although the cooking may be done in the scullery

Something different and individual
in the planting of shrubbery and trees for garden effect

Garden greenery, evergreen and flowering

OLIVE HYDE FOSTER

The charm of a green garden is difficult to express in words. Yet it is so vital that, as I have told some of you before, I heard a ten-year-old boy exclaim in an awed tone, after standing a moment in one, almost breathless, 'I didn't know any thing could be so beautiful!'

One advantage of a green garden, besides its dignity and repose, is its ease of maintenance. Where there are flowers there is the need of constant care, especially if succession of bloom be satisfactorily achieved. A green garden, however, thrives with the least possible attention.

Also, it permits the widest latitude for individual expression, whether in broad acres or the city back yard. Each can be perfect in its way, and each can carry out the idea of the gloriousness of summer or the more subtle restraint of all year fascination.

Where there is plenty of room, the main feature might well be a perfectly kept lawn. This in itself corresponds to culture and refinement in an individual, something suggestive of the finest and best, and beyond price. Indeed, abroad, the choicest turf is centuries old, and represents true aristocracy. Any *nouveau riche* can turn a country place into a botanical garden, and it will be about as personal! But the real lover of gardens prefers a spot that connotes exclusiveness and dreams.

Consequently, a boundary to shut out the world is the first consideration. On large grounds, the different deciduous trees and shrubs afford during the summer a charm peculiarly their own, while the variations of height, shape, and physical structure give an artistic outline for unending study during the winter.

The magnificent Elms, Oaks, and Maples can be varied with the different varieties of Beech—the Purple, the Copper, and the Weeping (which tree lovers will go many miles to see!)—and the Gray or the White Birch so choice for specimen beauty. The Tulip tree, the Empress tree (Paulownia), and the Catalpa are only a few of the kinds that add the attractiveness of bloom and fragrance. The Magnolias, in both the tree and shrub forms, come in many named species and varieties, for mass or specimen use; but the supply of adequately sized specimens is seemingly exhausted. The Pagoda tree, the Sorrel, the Shadbush, the Mountain Ash, Laburnum, Horse Chestnut, Honey Locust, the Varnish tree and the Silverbell provide a wide choice for succession of bloom.

The smaller flowering trees, good either for specimen purpose or for boundaries under the tall kinds mentioned, include the fascinating Dogwoods, the various double and single flowering Japanese Cherry, the Japanese Quince, and the dwarf Apple, Peach and Pear.

The advantage of flowering trees, carefully chosen for their succession of bloom, fruit and seed, is their attraction for the birds as well as their emphasizing bits of color among the green.

The flowering shrubs aid in carrying out the color idea as well as in bringing the boundary closer to earth, and include

Box in the foreground and the somewhat formal frame of flowering trees about the bird bath are the chief motifs of the garden view from the house of Mr. H. J. Nicholas, East Norwich, N. Y.; Clarence Fowler, Landscape Architect

Looking into the evergreen garden on the estate of Mr. John H. Love, Roslyn, N. Y., where a variety of Junipers, both spreading and upright, dominate. Chas. Wellford Leavitt & Son, Landscape Architects

the Hardy Azaleas, Forsythia, Bush-honeysuckles, shrub Dogwoods, Kerria, Deutzia, Hydrangeas, Lilac, Spireas, Viburnums, Sweet-scented Shrub, Snowberry, Mockorange and Weigela among the best. With the addition of the Japanese Pussywillow, which blooms in February, and Witch-hazel (Hamamelis virginiana) with its artistic petals opening in November and December, there would be worked out (with the seeds and berries) an entire year of color!

Do not be alarmed about the success of the original plan, however. Remember that these trees and shrubs alternate in both their position on the grounds and their periods of bloom, so there is no danger of their flowers interfering at any time with the pronounced green tone.

And do not let limited area disturb you, either. The smaller the garden, of course the fewer the possible number of shrubs and trees that can be placed. White Dogwoods, flowering in May will provide red berries in the fall; the Horse Chestnut, the Japanese Varnish tree and the Sorrel tree bloom for June-July; while the Japanese Sophora or Pagoda tree in August-September, will give choice for succession of color pretty well through the warm season, in trees alone.

And the three chosen shrubs might well be the golden Forsythia in earliest spring; the Anthony Waterer Spirea, which when pruned after first flowering, gives rosy bloom from June to late summer; and the Rose of Sharon, the hardy Hydrangea or the far choicer Buddleia, from July through to the late autumn. A bush or two of Barberry will carry great lovely sprays of brilliant red berries through the snow, until the green leaves again appear!

Large or small, however, a garden needs to be furnished as well as any other part of the home, and an artistic seat at a point affording an attractive view, or a table and chairs near enough the house that tea can be easily served there, will make the green garden a spot of real enjoyment and rest.

An entirely different kind of a green garden, however, can be made by the use of evergreen trees and evergreen shrubs. Here is beauty that stands summer and winter, lovely through the ice and snow!

If the boundary be desired tall, it will require either a greater length of time or a larger initial outlay of money, as the evergreens are slow growing and increase correspondingly in price as they attain height.

Continued on page 526

The Clearing, at Summit, N. J., the home of Mrs. R. E. Reeves, is indeed well named. The evergreen foliage is friendly at all times: Dwarf Pines, Japan Cypress, Rhododendrons, Box, Pfitzer Juniper, Hemlock, and Andromeda will be recognized. Carl F. Pilat, Landscape Architect

THE INDIVIDUAL WEATHER VANE

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R. C. HEATHER CO.

American Clipper Ship

A Dear Old Lady on a Windy Day

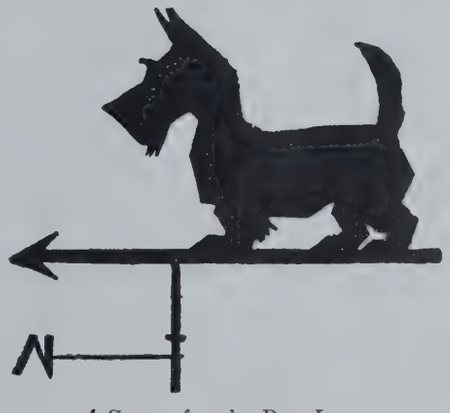
One of Held's Belles for a Private Bath-House

The Old Gentleman Hoes His Garden

The Cat Gets Her Back Up

The Weather vane at Mount Vernon

A Quaint Old Caleche



A Scotty for the Dog Lover

The Huntsman

The Cow Helps the Dairyman

The Milk Maid

For Your Garden House

How America caught the chintz mania
—still echoing fashions in color and cloth

Household fabrics in Washington's day

ESTHER SINGLETON

When George Washington took his bride, the Widow Custis, to Mount Vernon, in 1759, the style of house decoration was Middle Georgian. The Anglo-Dutch furniture had then reached the height of its development into the "Chippendale style." The chairs with open and carved backs, widely spreading seats, cabriole legs and ball-and-claw feet, the sofas of ample proportions and swelling curves, the gigantic bookcases with doors composed of panes of glass set in geometrical patterns, the tall chests of drawers (now called highboys) and the bureau, commodes, or dressing-tables (now called lowboys) and the massive high-post bedsteads were all heavy in style and dark in tone.

Gloom was put to flight, however, by the handsome wing-shaped handles and key-plates of brass that ornamented the dark furniture, by the numerous mirrors in gilt frames, by the bright colors of the upholstery of the chairs and sofas, by the window-curtains and other draperies, and by the big open fires, whose large flaming logs, piled high upon the polished brass andirons, sent their dancing light to play in reflections upon the broad surfaces of the mahogany furniture, upon the mirrors, upon the china vases and other ornaments and upon the candlesticks of brass or silver. At night the soft light from candles and shaded lamps added another charm.

George Washington saw fashion change from the Chippendale taste to the lighter and more graceful Hepplewhite, which came in during the Revolutionary War

Continued on page 520

The awakened interest in old furniture and fabrics has brought nothing more pleasing than the revival of old-time crewel embroideries

The quaint atmosphere of another day has been regained in this hand-blocked English print. Used for curtains or upholstery, it brings both interesting design and color to the modern room and a fine feeling of unity if there be old furniture

The bold design of crewel linens makes them effective in large rooms or where brilliant splashes of color are needed

YOUNG AMERICA

in Old Fabrics

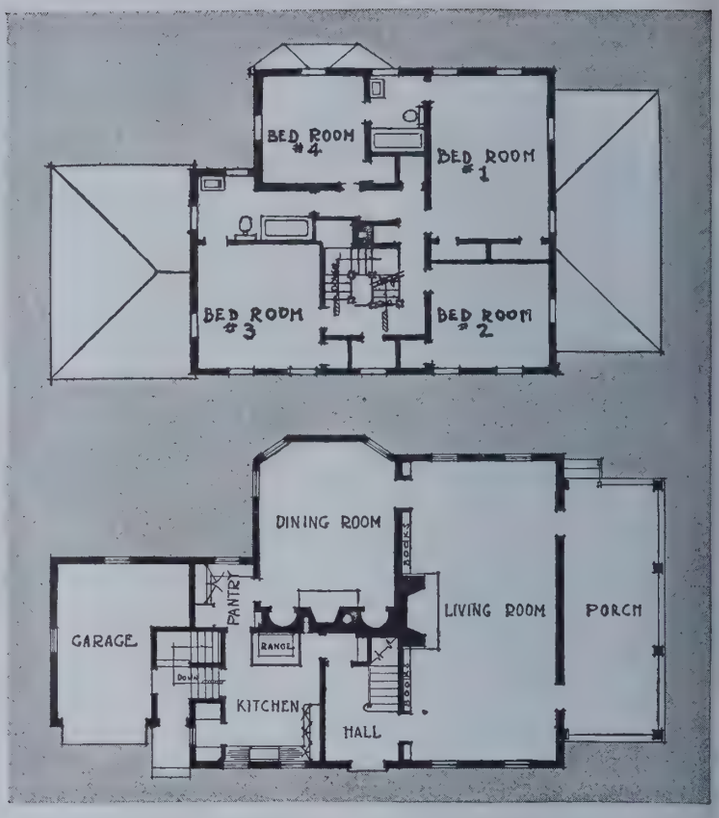
AMERICA PRESENTING AT THE ALTAR
OF LIBERTY HER ILLUSTRIOUS SONS

PENN'S TREATY WITH THE INDIANS

L'AMERIQUE ET L'EUROPE

AMERICAN RURAL SCENES

BRITISH SOLDIERS LANDING
ON ENEMY SHORES



THE HOME OF MR. M. L. MACAULEY
AT JONES PARK, RIVERSIDE, CONN.

F. NELSON BREED, ARCHITECT

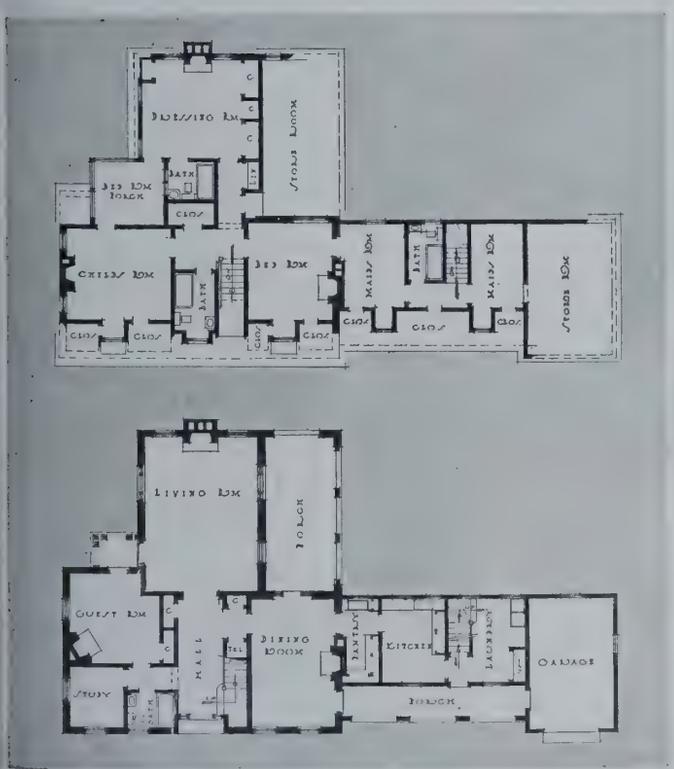
Photographs by Ameniva

An interesting variant of the clapboarded Colonial house is this style where the front wall is composed of jointed boards fitted to form a smooth surface. The side walls are commonly clapboarded, as has been done here. The false quoins at the corners make an effective break between the two types of walls. This house has particularly pleasing proportions

TWO HOUSES OF COLONIAL ANCESTRY AND MODERN DESIGN

THE AMES RESIDENCE
AT HANOVER, N. H.

LARSON & WELLS
ARCHITECTS



The ease with which three separate units, the living quarters, the servants' quarters and the garage have been harmonized in one attractive whole is the leading feature of this house. It demonstrates how tractable is the Colonial style. Notice, too, the simply planned interior

Photographs by Paul J. Weber

The recessed entrance doorway is a hospitable feature not commonly found in Colonial homes. It has been handsomely designed in this house and accords well with the arched window openings

Flowers and the family medicine chest—
vegetables which survived within castle walls

Gardens of mediaeval Europe

H. H. MANCHESTER

Setting out trees—about 1450 A. D. In the 15th Century with the rise of national power, the wars between the feudal lords subsided and it became safer to make gardens outside of the castle, allowing more freedom of material and design

When the barbarian tribes swept in successive waves over the western Roman Empire, Italy, which for centuries had imported most of its grain from Egypt, was once more forced upon a self-supporting basis. The great sheep ranches of the Roman senators were broken up into small tilled plots, and along with them were destroyed the magnificent parks and pleasure gardens of the age of the Empire. The barbarians valued only necessities, and cared little for art in any of its manifestations.

All that was left of the Roman garden was the kitchen vegetable plot, and possibly one other exception. The barbarians, for medical purposes, had been accustomed to make use of simple herbs, and readily adopted those which they found most commonly raised in Italy. For this reason, possibly the herb garden was preserved along side, or as part of, the kitchen garden.

One fact which lends color to this supposition, is the way in which the works of writers on plants were preserved during the upheaval after the close of the Empire, in contradistinction to the loss of the literary classics. Parts of the work of Dioscorides on medicinal herbs seem always to have been in existence in Italy. The maxims of Paladius, likewise, who in the 4th Century wrote with much minuteness upon various phases of agriculture and gardening, must have been saved from the general destruction, for they were translated into other languages early in the Middle Ages.

An outstanding condition which made more easy the transmission of the knowledge of vital necessities, under which perhaps the use of herbs might be included, was the continuance of Christianity. Not only had the Roman Empire been Christianized before its fall, but most of the tribes, with the exception of the Huns, who flooded and settled upon the Empire, were already nominally Christians. Thus they looked with the same reverence as the Christians upon the ascetics and so-called religious philosophers, many groups of which were already in existence.

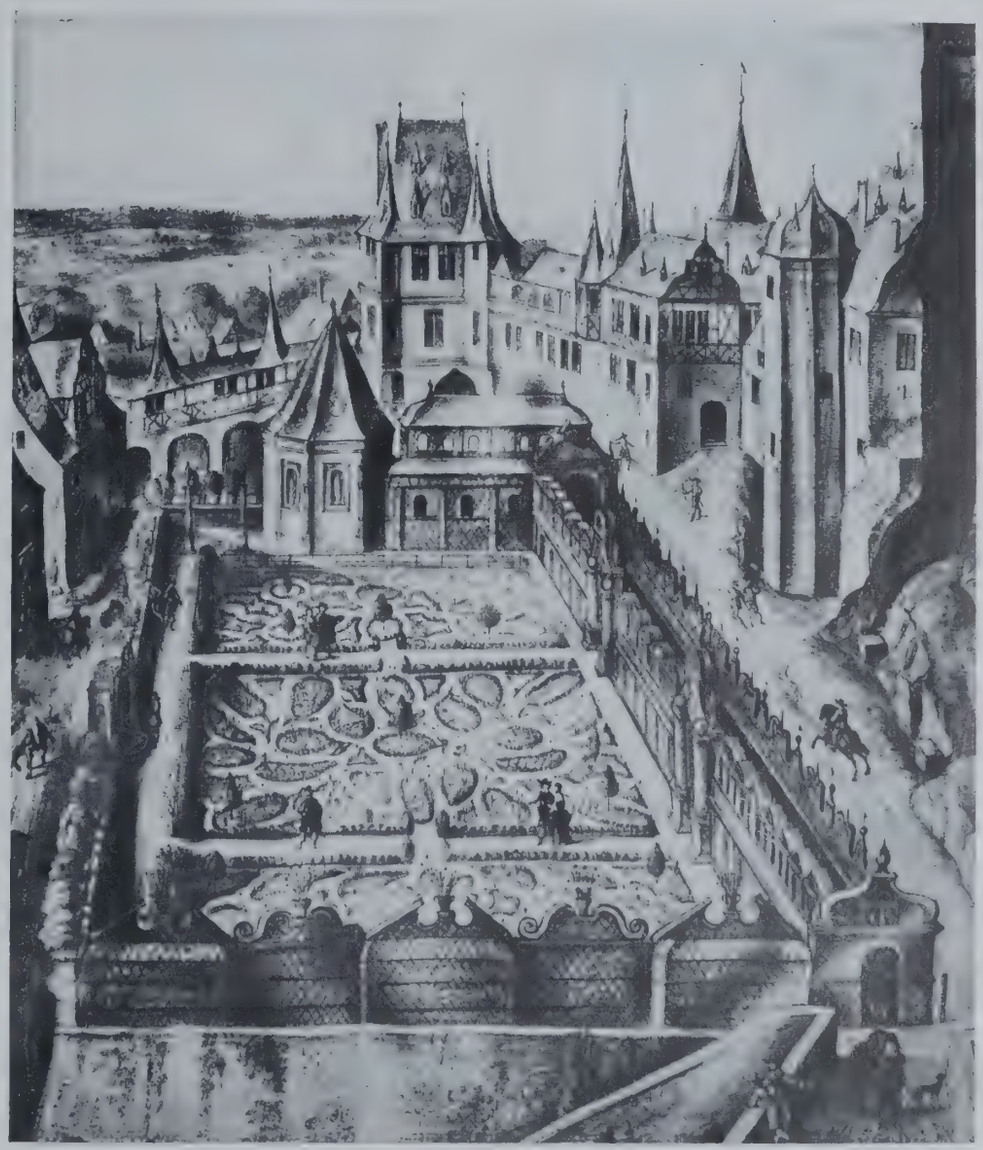
Making a flower garden—about 1200. During the Dark Ages the nobles warred upon each other to such an extent that

PLOUGHING, PRUNING, AND WORKING A GARDEN—FROM A MANUSCRIPT OF THE 11TH CENTURY

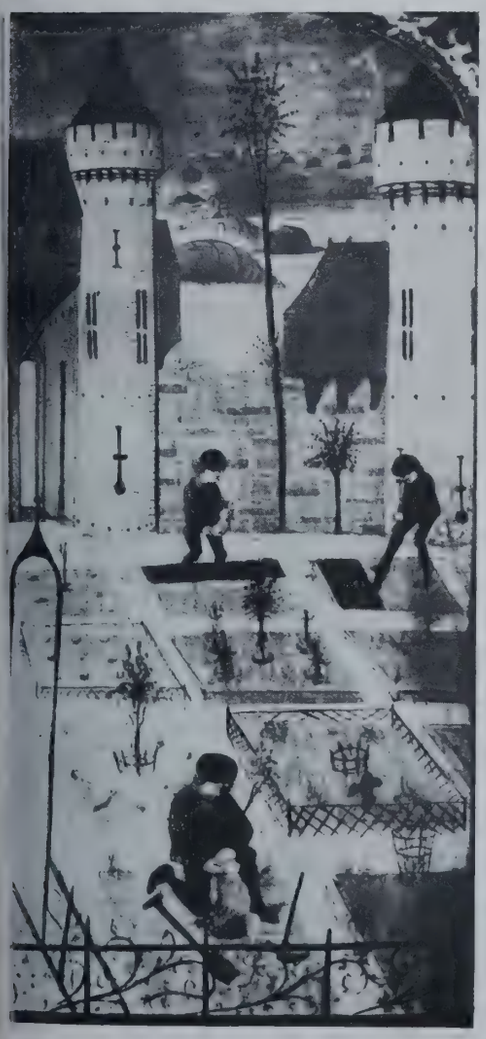
As early as 315 A. D. Pachomius founded a community of monks in Egypt which devoted itself so much to agriculture that it was almost an agricultural colony. At the same time his sister was the mother superior of a convent of nuns who raised Lilies and Roses within the walls.

The inroads of the barbarians, while they overthrew civilization, left comparatively undisturbed its churches and such holy communities. These did much to hand down a knowledge of the health giving herbs.

This becomes indisputably evident with the founding of the order of St. Benedict in 529 A. D. At that time, which was only half a century after the fall of the Western Empire, men scarcely realized that the Empire had been overthrown. Much of the knowledge which was afterwards lost was still in existence. One division of this was that of plants. From the very beginning



The garden within walls of the late Mediaeval period, from an illumination in one of the old manuscripts. At this time the castle was essentially a fortress, leaving but little room for gardens, and the only flowers were grown in the court



the Benedictines paid great attention to medicinal herbs. For centuries they were famous in this field, and in many ways took the place of the physicians who continued to exist as a class only in the large cities and towns.

The arrangement of the small Roman house garden which was enclosed within the walls, was well fitted to be carried on within the walls of the monasteries, and, in fact, within the enclosure surrounding the churches.

Many of the early churches had gardens where evergreens, Lilies, and Roses were grown. But the churchyard soon came to be used as a burial place, and, in the course of years, this more essential feature crowded out the garden, though the cemetery always retained some of the more appropriate ornamental trees and plants.

In the monasteries, the grounds were frequently laid out with intersecting walks through them, which later were modified to form, and, in fact, symbolize, a cross. If possible, an ever-flowing fountain was constructed at the center where the two main walks crossed at right angles. Although part of the grounds was given over to the burial of the inmates, this was limited to possibly a quarter, and at least another quarter retained for the garden.

The gardens of the monasteries included not only the necessary vegetables for the kitchen, but the various medical herbs, and in many cases flowers and evergreens.

Continued on page 533

WINDOW GARDENS THAT WON PRIZES

IN THE

GARDEN CLUB OF AMERICA EXHIBITS

AT THE

NEW YORK FLOWER SHOW

Photographs by
Mildred R. Wilson and
Edwin Levick

A study in yellow, blue and green—Daffodil, Lily-of-the-valley and Grape Hyacinth with drapery of English Ivy, flanked by small Orange trees in fruit. Arranged by Mrs. Harriet Ingham and Mrs. R. N. Ingham, Englewood (N. J.) Garden Club

A harmony in Hyacinths and Tulips with drooping Ivy by Mrs. M. C. Migel and Mrs. A. J. Van Sinderen on behalf of the Garden Club of the Oranges and Dutchess County. The open center is an ingenious conception

LEFT *The Summit (N. J.) Garden Club presented this beautifully blended and richly colored center piece arrangement. Larkspur, Speciosum Lilies and Tulips carrying the chief emphasis. This won the first honors*

RIGHT *This decoration of the Fairfield Club (Conn.) also won a first prize. The arrangement of potted plants in a near-by semi-circular tray conveys a very practical suggestion to any housewife*

ABOVE *In the interests of the Lenox, (Mass.) Garden Club Mrs. Carl de Gersdorff had this graceful, light effect in three pieces. The low green center of trailing English Ivy is flanked by Belgian Azaleas in highly decorative containers. This arrangement is easily adapted to any color scheme by simply changing the flower subjects*

GARDEN DISPLAYS

AT THE

SECOND CLEVELAND

FLOWER SHOW

BELOW *A charming composition in splendid restraint was this wall and pool effect of Mr. J. L. Severance, winning first honors and Gold Medal in the large open class. Dogwood, Rhododendrons, Japanese Yew, and Kurume Azaleas dominate*

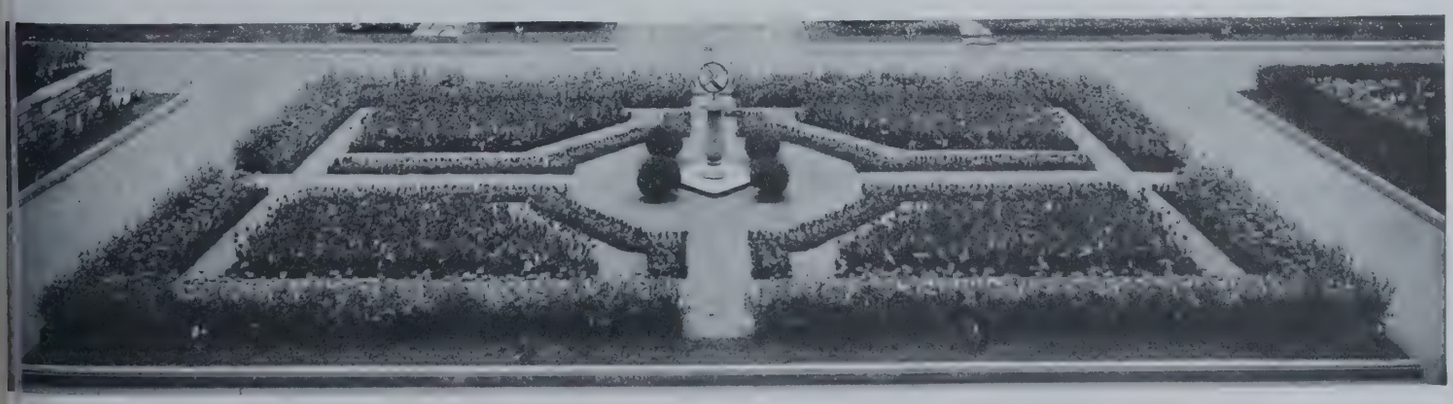
BOVE *Spring in the woodland, arranged y the School Department of the city of leveland, won the First Prize and Gold Medal in a close competition*

was the second Cleveland Flower Show i the great auditorium—a great spectacle floral and plant arrangements in 'gar- n' manner. As compared with the evious exhibition there was clearly a tter effort at fine design as the accom- nying pictures of the leading exhibits ll show. There was less attention to ckeries, and perhaps, in that respect, nething was missing.

The schedule of the Cleveland Show es to make the gardens as nearly alistic as under the circumstances is actical, requiring that the material used hardy in the region and flowering norm- y outdoors before a given date. This, a degree, limits the possibilities of the nts to be used, but it aids materially achieving a better realism in the 'gar- ns,' as they are called—really, of course, y are plant groups arranged in gar- esque manner.

By far the most stupendous effort was . Prentiss' huge construction, which d the entire immense stage, represent-

BELOW *An actual reproduction of a portion of a classic Dutch garden on a reduced scale was this appropriate contribution of the Wayside Gardens. One variety of Tulip and one of Crocus edged with Deutzia (Gold Medal)*



The entire very large stage of the Auditorium formed a niche for this splendid realistic arrangement of shrubs and trees forced into early bloom—Dogwoods, Forsythias, Crabapples, Rhododendrons, Azaleas, etc. The steps and pergola are of stone and are on an actually practical scale. Mrs. F. F. Prentice was fittingly awarded a non-competition gold medal

ing the ascent on a grassy knoll towards a pergola at the summit, the entire vista flanked by trees and shrubs, and all in practical scale and size. It was a great undertaking, splendidly thought out, and executed in fine detail under the direction of Mr. Robert Brydon to whom credit must be accorded for this, and for the general good management of the exhibition.

Not a little surprise was experienced when it was learned that in the open class for smaller gardens the Cleveland schools won over all comers, including both commercial firms and private estates. The school garden work of the city of Cleveland is famous, and the results they achieved in actual production are remarkable. Their products enter into competition on the open markets, handled l the ordinary florist trade. It is a case the best man—or, shall we say, plant winning. The staged exhibit was a sple did piece of realism representing a natu woodland glen in the early springtime.

Dainty and restrained was the La Ba Rhododendron Nursery group which re resented a mountain glen with wat rushing through a masterful piece of a rangement of old fallen trees and su like, portraying the conditions und which the native Rhododendron thrive

The keynote of most of the gardens f the Cleveland show was restraint. T space available to each exhibitor was ve wide in proportion to the depth, thus p senting a difficult problem for anythi but a somewhat silhouette-like effect. t was apparent in several cases, particula in the Mr. W. G. Mather and Mrs. E. Burke groups which suffered because f the space limitations.

The Wayside Gardens occupied t center of the hall with a uniformly l classic Dutch garden in bulbs—a ve fitting centerpiece to the entire displ which materially added to the pictor effect of the show as a whole.

The neat curbing simulating a concre edge with fifteen inches of grass inside v a well thought-out feature which gave finished appearance, and which might w be emulated on other exhibition floors.

The popularity of the 'gardens' in mo ern shows has driven the old time grou collections, etc., of plants and flowers in remote corners of the exhibition hall, wh they are but poorly displayed. Nevert less, fine cultural specimens may be hun d out by the craftsman, and in addition th is the 'trade display'—a feature of t Cleveland Show that is well worth wh

A little bit of mountain glen with Rhododendrons and Hemlock naturally grouped with other plants of wood and stream was made by La Bars' Rhododendron Nursery. In the seclusion of the evergreens is a naturalistic pool

Photograph by Van Anda *Maude Sherwood Jewett sculptor*

Pan

In the Garden of
MRS. CHARLES NEAVE
Ossining, N. Y.

UP-TO-DATE DEVICES

A KEYLESS LOCK

Speaking of keys, here is a modern lock that does not need one! It is made in three sizes for various uses, and has been used to replace ordinary locks on luggage, trunks, index files, etc. The user sets the little wheels to provide a combination that may be a telephone number, house number, or any group of figures easy for him to remember. The lock is opened by turning the wheels again to this combination.

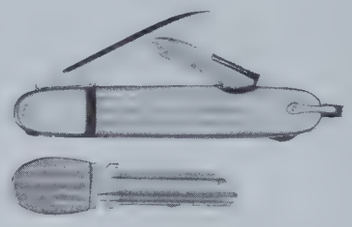
DOING DOUBLE SERVICE

Who would ever imagine that the attractive piece of living-room furniture below, the console table with its lamp,

books and ash tray, could open to disclose such a complete kitchen unit as that pictured above? Equipped with electric plugs it can accommodate toaster or grill, and the top opens to provide table space for working or eating. The little shelf in front is conveniently placed, and the ample drawer holds the utensils and provisions when the 'console' is desired. For the small apartment there could not be a more useful—or a more amazing—bit of furniture.

COMBINATION FOR KNIFE AND KEY

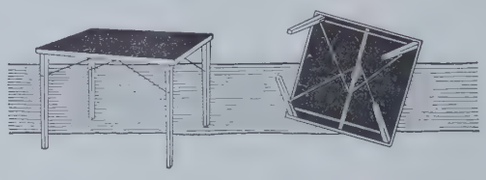
Some men hate to carry keys; yet was there ever one who objected to a knife?



Nowadays he can carry them both together in his pocket; the key fits snugly into the knife case and does not interfere in any way with the play of the blades. The knife may be worn on a chain or loose in the pocket. The design is simple and good looking—and the combination is a time and space saver!

AN AUTOMATIC BRIDGE TABLE

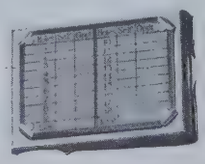
A folding card table whose legs open automatically all together when you set it up for use! Moreover, the legs lock securely so that there is no wob-



bling and no danger of crumpling just when the excitement is highest, or of unbalancing when the table is loaded with glasses, ash trays, etc. Putting it away is a simple matter: release the lock, and as you close one leg the others automatically fold into place and the whole fits away compactly against the wall. With the ordinary table all the legs never seem to go up at once, or if they do, they do not stay! This automatic table ends that bother, and when it is firmly locked there is no chance of upsetting everything when you tie the table covers at the corners.

A TRICK FOR THE GOLFER

The golfer hates to load himself up with all sorts of 'junk'—yet how aggravating it is to find himself on the course minus matches or scorecard. This match case takes a regular card of matches and has an 18-hole scorecard for self and opponent. The scores wash off easily, the case is small, compact, and made of silver—and all together it seems to be a piece of golfing equipment well worth having. Copyright Abercrombie & Fitch.



FOR HOT AND COLD DRINKS

A thermos pitcher as good-looking as this one below is a piece of 'equipment' that is an ornament to any dining table. And how nice it is for the eleven o'clock breakfaster to have coffee as hot and clear as if he had arisen at seven!

It is also a distinct relief to the cook or housewife not to have to make a fresh cup, or else keep the pot on the stove all morning. The thermos pitcher is just as convenient for iced drinks served on the veranda or in the garden, and the beverage poured into it will retain the desired temperature for hours.

CLEAN AS YOU BRUSH

Often your clothes need just a bit of freshening, and it hardly seems worthwhile to bother bundling them up and sending them to the tailor. Simply fill the metal top of this regular-sized clothes brush with your favorite cleaning fluid and brush the garment thoroughly. The liquid flows down the bristles, cleans, freshens, and brushes the cloth, and reaches even into the seams where elusive dirt often clings.

The brush is easy to use, inexpensive, and extremely successful in reducing cleaning bills!

FOR EMERGENCY SEWING

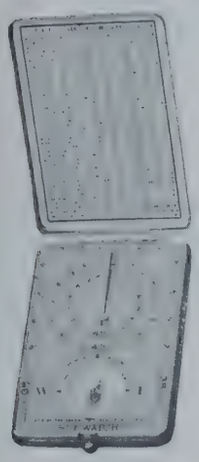
That run in your stocking or the unexpected rip in your glove usually can be mended very easily if you have all

the necessaries with you at the moment. You can have them if you own one of these little sewing kits which fit into your bag or pocket. The top which screws on securely is your thimble, and there is room inside for needles and two kinds of thread. The little case with its gay tassel is very attractive and often makes possible that very important 'stitch in time.'

FOR THE HOMEOWNER

A SUNWATCH

Where you are, which way to go, and the time of the day all in one—that's what the sunwatch tells you! It records the time by the sun's position and the compass. An ideal possession for the camper or hiker who is 'traveling light,' and also very practical, for it comes in a brass case, pocket size. A chart on the cover enables the owner to set his watch for whatever locality he is traversing, and insures for him accurate time—for what timepiece is there more dependable than the sun? Boy Scouts, Girl Scouts, and Campfire Girls all over the world will enjoy owning such a combination compass and sunwatch, and the size and near-indestructibility of it make it a popular addition to the kit. Copyright Abercrombie & Fitch.

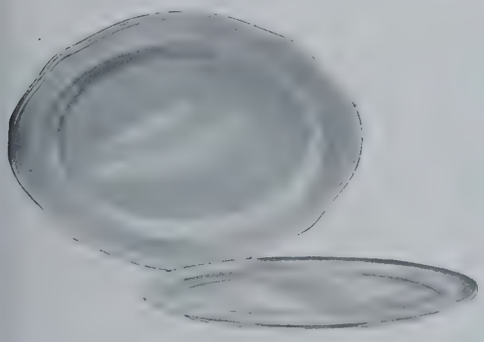


OUR READER'S SERVICE

So many of our readers have written to ask about the devices described on these pages from month to month that perhaps an announcement of the way the Service Department is conducted will be of general interest. We are very glad indeed to furnish any information as to the names and addresses of the manufacturers of the articles—and any correspondence addressed to the Reader's Service Department, Garden & Home Builder, Garden City, N. Y., will receive our prompt attention.

SILVER FLATTERS FOR SERVING

Many a hostess prefers silver serving platters for her table, but just as often she feels strongly against allowing the



meats and vegetables to rest directly on the metal. With such a combination as this silver platter with a heavy glass platter to fit, this objection is answered; and, moreover, foods may be cooked in the oven on the glass plate and served at table without shifting—for the looks of many a roast are spoiled during that short trip from broiler to platter.

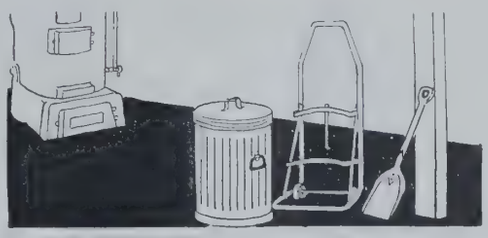
A NEW FLOWER HOLDER

A wire flower holder for bowls that holds the flowers without tipping or falling over! There is a vacuum cup

on the bottom of the holder that keeps it firmly in place, and eliminates the danger from unbalanced arrangement of flowers. So often the bowl and holder are both glass—and a glass surface will not stick to china or other glass—the result being overturned flowers and spilled water. The vacuum cup to the rescue!

CELLAR FURNISHINGS

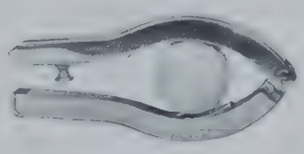
When the cellar is being fixed up for the coming winter, with its fresh coat of paint and new equipment, don't forget the ash can and truck. It's a long and difficult trip from furnace to cellar



door, and the trail of white left behind is the terror of every housewife. With a truck to trundle the ashes about—even upstairs and down—the job is simplified by half. Incidentally, a corrugated galvanized steel ash can, which is water tight, with ash tight cover, is another very worthwhile addition, and the one illustrated above grows old in service.

GOLF BALL MARKER

How often have you held your breath and counted ten when some other golfer on your course calmly played your ball, mistaking it for his own? You couldn't argue with him, for there was no way of identifying your property. This golf ball marker (as illustrated) presses your full name indelibly with ink into the surface of the ball. It is of a special metal type, and will last a lifetime. It is easy to manipulate, and



inexpensive—a money saver, as a matter of fact, since it insures the return of many a lost ball. Copyright Abercrombie & Fitch.

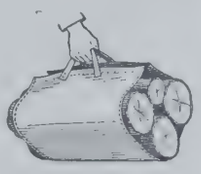
A NEW CAN OPENER

For the young housekeeper one of the most aggravating things connected with kitchen work is opening cans. Here, how-

ever, is a can opener that works like a pair of scissors. It cuts everything, from the very smallest tin to those of regular household size, and all with comparatively no effort. It turns the top under, leaving no jagged edges, and, best of all, it does not touch the contests of the can when doing its work—a useful device for the kitchen.

CANVAS WOOD CARRIER

The log for the fireplace on a chilly summer evening is often a nuisance to get: the dust from the cellar and little pieces of bark from the wood itself seem to stick to clothes with remarkable tenacity! A canvas wood carrier, large enough



to cover several logs or to wrap around one, with a convenient handle at each end, solves the problem.

A LITTLE CARPENTER SHOP

Multum in parvo! Seventeen compartments, completely stocked with all sorts of carpentering necessities, in a compact little box which fits into a bureau drawer or slips easily onto the closet shelf. For the small apartment or cottage, which boasts no 'tool room,' it is a great convenience.

What to do with your windows—
the fourth of six lessons by a nationally known decorator

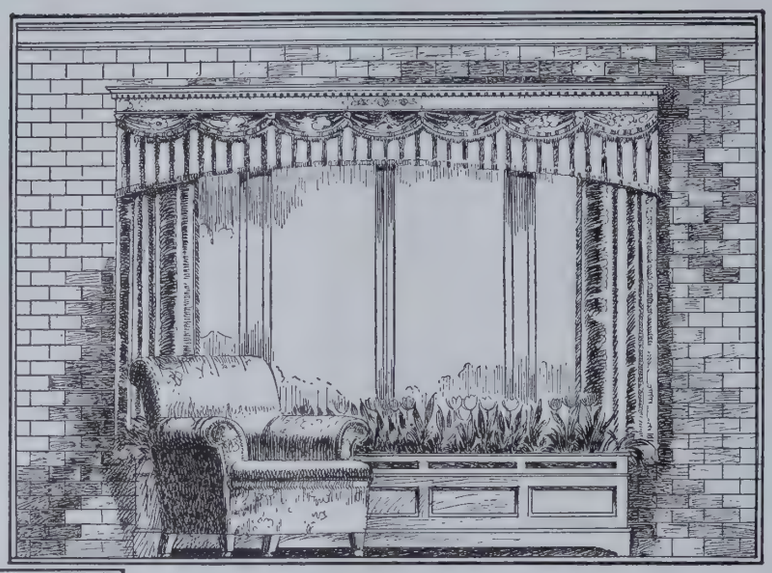
Being your own decorator

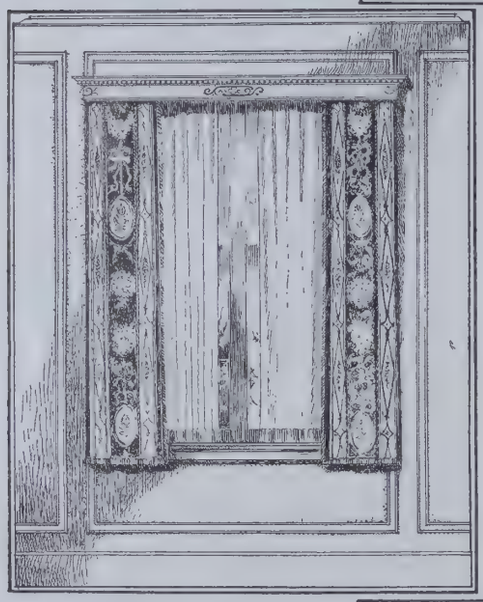
WINNIFRED FALES

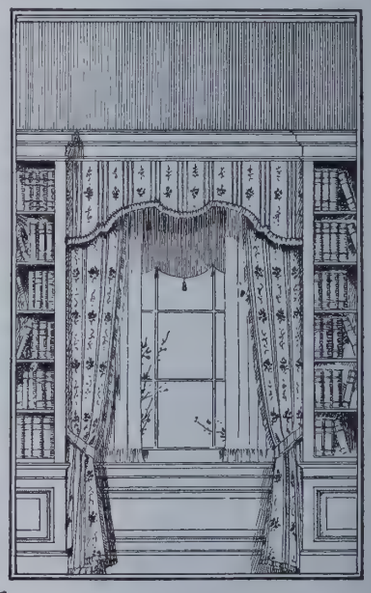
How many can recall the day when primly starched white lace curtains, looped back with meager cords and tassels and trailing their surplus length fanwise on the floor as if defying the dust to settle upon their stiffly immaculate folds, were considered the extreme of elegance; or, worse still, the long hot months of summer when even these poor parodies of window hangings were thriftily laid away to prevent soiling, leaving the windows with only their flapping roller shades to save them from utter nakedness?

Looking back to that period of esthetic poverty we realize how far we have come along the path leading to color consciousness, and an appreciation of beauty as revealed in line and texture. Not only have we learned the lesson that bare windows destroy the charm of the most skilfully planned interior, but also that color at the windows is indispensable to beautiful effects. Accordingly we repeat with care in our window hangings, one or more colors from the wallpaper, rugs, or furniture coverings, and when, as a matter of economy, our expensive winter hangings are taken down at the beginning of the season of open doors and windows, we fill their places with gay, light fabrics that fear neither tub nor sun, and which help to express within the home the bright and joyous spirit of the outdoor world.

To drape windows effectively in accordance with today's standards requires a skill and knowledge undreamed of in the Nottingham decades, but given common sense and an intelligent study of the conditions to be met, any housewife can master the art sufficiently to enable her to plan suitable window treatments for her own home. To begin, it is essential to have a clear understanding of just what one is trying to accomplish. The first and most important use of curtains is to tone and diffuse the light. A bleak north room can be filled with a warm and mellow glow by filtering the raw, cold light of day through sheer curtains of gold, yellow, or apricot. The hot, blinding glare of the August sun can be tempered to refreshing coolness by curtains of clear watery green or the blue of October skies; and any desired hue from the general scheme can be picked up and intensified by repeating it in the curtains so that







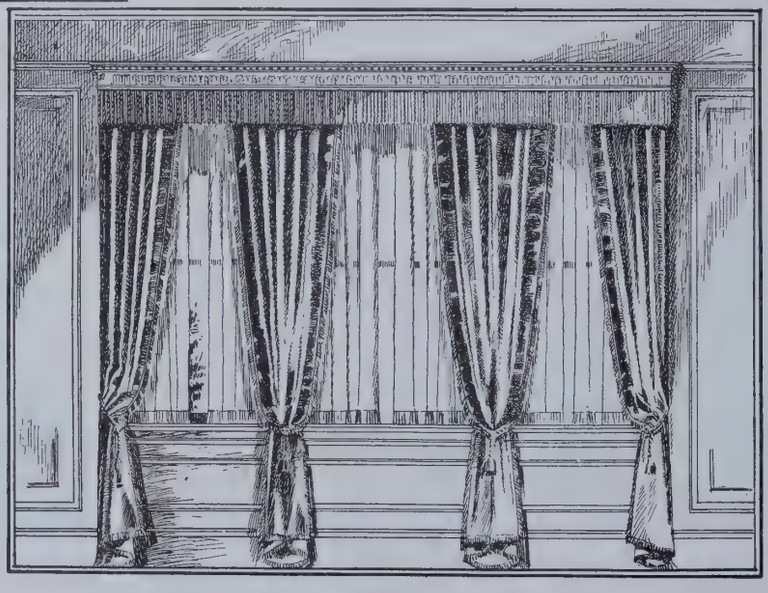
ABOVE *Where windows are treated as a unit the richness of the valance is balanced by simple side curtains*

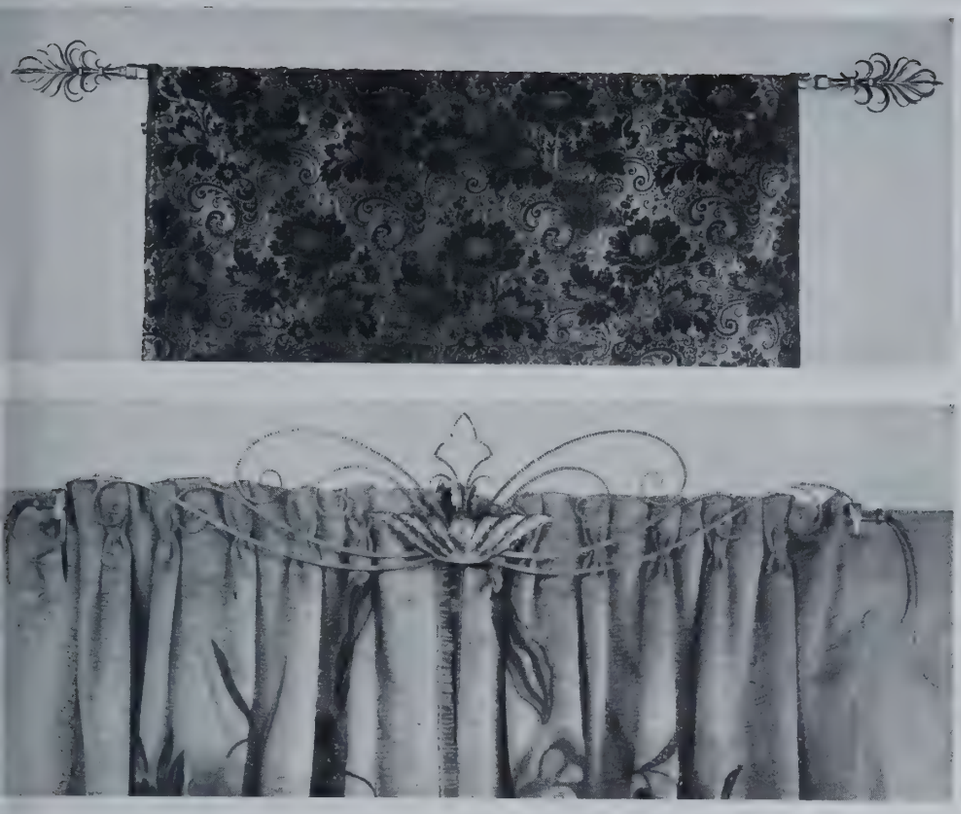
LEFT *In draperies and simple wooden valance these windows continue the paneling of the side walls in charming fashion*

RIGHT *Carefully chosen are the gay curtains that carry the design of the books on the shelves into the window picture*

BELOW *For formal rooms the window treatment is dignified and harmonious, the valance making the window part of the wall decoration.*

B. Altman & Co., Decorators





Even the modern curtain pole has succumbed to the demand for beauty and now comes with ornamental ends and fixtures. The pole at top swings out from the window; the lower pole carries color and design into the plain walls

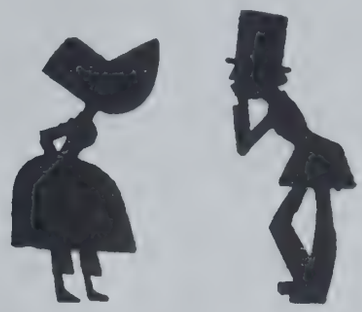
ıe entire atmosphere of the room is odified by the chosen color, just as a age setting is magically transformed by ıe colored lights thrown upon it.

The material of which the curtains are ade must be chosen with careful regard r the amount of light received; and this, should be realized, is by no means in rect ratio to the number of windows the room. Three windows placed side r side make the room lighter than the me number widely separated; and a any-windowed room may be so shaded r trees or neighboring buildings as tually to receive less light than one nose few windows gloriously face the y. It is therefore just as necessary to ve curtains of the right degree of trans-rency for the individual room as to have

For the lover of dogs nothing could be more charming against ruffled curtains than these tiebacks designed by John Held, Jr.

em of the right color. Where there is e least hint of gloominess the sheerest ssible textures should be chosen, such as e very open-meshed nets, delicate bob-ıets, or the newly developed Celanese ric, more transparent even than silk ıze, which veils the windows with the rest film of color, toning but scarcely structing the light. In extreme cases it ıy be necessary to push the curtains back to either side leaving an uncovered space in the center, although as a general rule the effect of sunshine imparted by a sheer curtain in gold, apricot, peach, or yellow more than compensates for the very slight obstruction to the light, which without such modification may be cold and cheerless.

Where it is desirable to admit all the light possible, and yet a certain degree of privacy must be assured, as in sleeping rooms or in the downstairs rooms of city houses set flush with the sidewalk, the double-tiered style of curtain is often useful as well as decorative, the lower of the two pairs being drawn together in the center to prevent those outside from seeing into the room, while the upper curtains are pushed well apart to admit the light. The flexibility of this arrangement makes it equally adaptable to rooms which receive direct sunlight for a short time each day. By means of cords and pulleys applied to the upper tier of curtains, they can be closed during the period of glare and then re-opened, the lower pair being easily adjusted by hand. On dark and stormy days both pairs can be pushed back.



The humorous fancy of John Held has not even spared the staid curtain tiebacks of our grandmothers' day

The question is often asked when and where overdraperies may properly be omitted. The answer is: in any informally

Continued on page 516

Distinction and beauty have been given to this simply furnished room by the glazed chintz curtains and chair coverings. Margery Sill Wickware, Decorator

LETTERS *about Gardens and Homes* FROM OUR READERS

The Topepo makes its début

Dear Editor:

The Topepo is one of the very latest entrants in the race for popularity in the vegetable garden. It was first listed in a single seed catalogue in the spring of 1926. Its originator claims that it is the result of a cross between the Stone Tomato and the Bull-nose Pepper. Although retaining marked likenesses to both parents it still is a distinct vegetable with merit enough of its own to warrant it a place in every garden.

Because they looked enough like Pepper plants to be taken for them I treated them as such. I set them eighteen inches apart in a single row, purposely putting one end of the row in partial shade and the other in the open sun. Not a single plant suffered from transplanting. Our weather in early summer was exceedingly hot and for six weeks was extremely dry also. The Topepoes continued to grow and hold up splendidly during the first three weeks of this. Then they began to show signs of suffering and I soaked them once a week during the remainder of the dry spell.

During this time they began to bloom freely. Only one single fruit set and matured from all these early blooms. I tried my best but could detect nothing wrong. The plants seemed healthy in every way in spite of all extremes of weather and never showed the least sign of being troubled by insect pest. It seemed a clear case of failure to pollenize.

Finally our weather changed and speedily became as wet as it had previously been dry. It rained almost daily for weeks till the over-abundance of moisture became as serious as the preceding drought had been. The Topepoes changed, too. There was speedily a prodigious crop of bloom and very shortly every plant was bearing dozens of little green fruits varying in size from a marble to a walnut. Because of the lateness of the season many of these failed to mature. Enough matured to enable me to give the ripe fruit a thorough test and to have plenty of green ones for every purpose.

The ripe fruit is bright yellow in color, of the size and shape of a large tomato with the ridges of the pepper. Eight ounces is not an uncommon weight. In texture it is much more like the pepper than the tomato but is more meaty with a smaller seed cavity. Its taste is milder and richer than the pepper with something of the zest of the tomato added.

Because its thick walls do not break down readily I preferred it to the tomato for stuffing and baking.

Topepo seems to be rather a long season vegetable. The soil should not be excessively rich. For the Topepo retains enough of the Tomato nature to make excessive vine growth under such conditions at the expense of the quality of the fruit. Space thirty inches apart each way and set in a plot rather than in a single long row and in the open sun away from all shade, and provide ample moisture.—Richard Pengilly, *Stockwell, Indiana.*

Growing Lilium auratum

To the Editors:

In reply to a recent appeal for information concerning culture of Lilium auratum it might be suggested that one great cause of failure lies in the work of underground insects, (cut worms, wire worms, eel worms, centipedes) which gather about the base of the bulbs of Lilies, Gladiolus, and Amaryllis, and which, if left undisturbed for several years, increase and finally destroy the bulb.

The late Luther Burbank advised moving the bulbs, after disinfecting them and the soil, to another location in fresh soil, and practising "rotation of crops." He also suggested as another reason for losing Lilies the fact that the soil sometimes becomes impregnated with the toxic substances thrown off by growing plants, which, like animals, give off waste matter, poisonous to the plant.

The Lilium auratum is successfully grown in its native habitat, Japan, and also in England and on the Pacific Coast, and because of this, it would seem to be largely a matter of climate.—Elizabeth Urquhart, *San Francisco, Cal.*

Make your Hydrangea hardy

Dear Editor:

For a number of years I have been interested in endeavoring to harden the lovely tender variety of Hydrangea which one buys at Easter time, and which is known as a tub plant.

The accompanying picture shows a Hydrangea given me as a small pot plant at Easter several years ago. When the plant was small I set it out and covered it with a heavy mat of leaves which I did not remove until rather late in the spring. As the plant grew I pinned the branches to the ground with heavy wire or forks of the branches.

The plant in the spring soon becomes upright, and lovely heads of pink flowers remain a long time after coming into bloom. Shade and plenty of water seem to be the only requirements.—Carrie L. T Woodward, *Middletown, Ohio.*

Hydrangea hortensis, commonly considered a 'tub plant', can be planted out and kept from year to year, as Mrs. Woodward's letter above points out

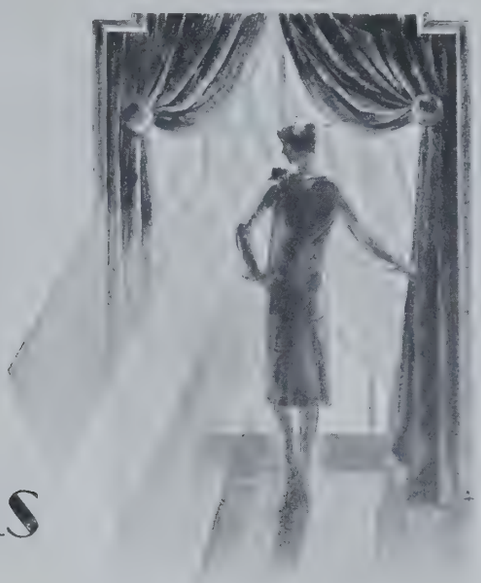
An Illinois planting of Narcissu

Dear Editor:

I am sending you a photograph of th Narcissus planting on the Harold Icke place in Hubbard Woods, one of our Nortl Shore suburbs. It is, I think, the lovelies planting I ever saw. The whole Nortl Shore planted Narcissus very lavishly, bu none that I have looked at compares witl this. Ickes designed the planting himsel and it gives the very distinct impressio of rivers of bloom meandering in and ou of the woods, the white Narcissus poeticu with the blue of Mertensia thickly plante among them with shore lines of Leed and yellow incomparabilis varieties.

Naturalistic planting of Narcissus at the home of Mr. Harold Ickes, Hubbard Woods, Ill. (See Mr. Duffy's letter above)

A part of the planting has been in f 11 years. Narcissus seem to naturalize happily as the native Mertensias and Tri liums. I think I checked about thirt varieties, all in colonies, the main channe however, being poeticus and the Merte sia. This river sweeps out of the woo to the foundation of the sun room ar around to the entrance. There are, should think, about 5 acres of it. Th Trilliums in the deep leaf mold and sha of the woods are enormous this yea many of them 6 inches across. Son patches of Heavenly Blue Muscari give very fine contrast.—Sherman R. Duff *Chicago, Ill.*



SOFT COLORS IN THE CURTAINS AGAINST THE GLASS

A charming note in the new decoration . . .

UNTIL recently, though furniture, draperies, rugs and various accessories all tended toward a definite presentation of color, little thought was given to the color possibilities of the glass curtains or to their contribution to the decorative scheme.

At last it has been realized that the curtain hung against the glass may carry out the general color plan and add much to the beauty of the window and of the room. It may take its color note from the furniture, draperies, or other source—repeating an important color or emphasizing some delicate and illusive tone.

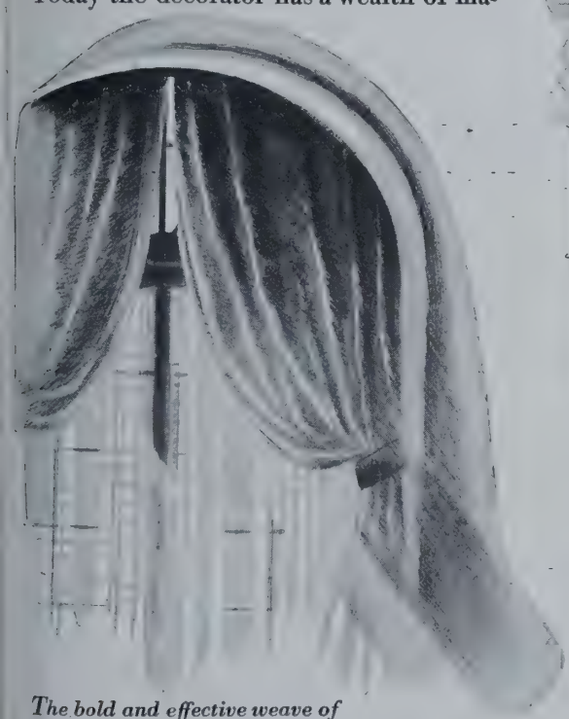
Today the decorator has a wealth of materials from which to choose and a wide color selection—shimmering gauzes, rayons, transparent nets and casement cloths in soft gold, champagne, magenta, fuchsia, flame—in any number of lovely colors... And as fascinating as the fabrics themselves are their names—*Tanjore Gauze, Alcazar Net, Agra Silk, Toile Tourraine.*

Schumacher offers the newest in curtain fabrics as well as a distinguished collection of drapery and upholstery materials—damasks, brocades, brocatelles, velvets, tapestries, satins, taffetas and prints. Your decorator, upholsterer, or the decorating service of your department store will be glad to show these to you. Samples specially selected to fit your decorative requirements can be promptly secured by them.

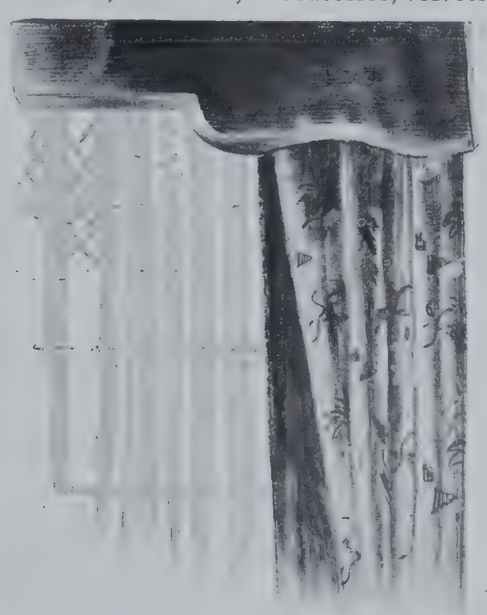
"Your Home and the Interior Decorator"

How you can, without additional expense, have the professional services of an interior decorator is explained in our free booklet, *"Your Home and the Interior Decorator."*

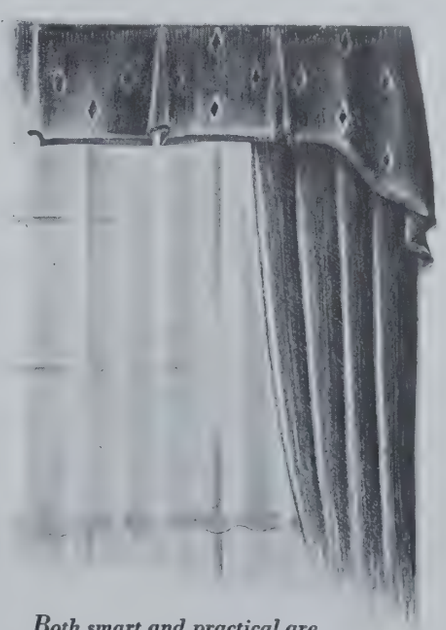
Richly illustrated in full color, it will be sent to you upon request without charge. Write to F. Schumacher & Co., Dept. D-7, 60 West 40th Street, New York. Importers, Manufacturers and Distributors to the trade only, of Decorative Drapery and Upholstery Fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles, and Paris.



The bold and effective weave of Alcazar Net makes an interesting pattern against the light



A sunfast net with a small crisscross pattern comes in soft pink, champagne, paon and other interesting colors. With the sunlight filtering through the transparent folds, it is effective alone or in combination with draw curtains and over-draperies



Both smart and practical are these double sash curtains of Agra Silk Casement Cloth

F-SCHUMACHER & CO.

THE NATIONAL
Garden Association

TO PROMOTE THE ANNUAL OBSERVANCE OF NATIONAL GARDEN WEEK

Coöperating Societies:

SOCIETY OF AMERICAN FLORISTS AND ORNAMENTAL HORTICULTURISTS
SOCIETY OF LITTLE GARDENS
ONTARIO HORTICULTURAL ASSOCIATION
AMERICAN IRIS SOCIETY
AMERICA DAHLIA SOCIETY
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THE AGASSIZ ASSOCIATION
NATIONAL HORTICULTURAL ASSOCIATION
THE SCHOOL NATURE LEAGUE
AMERICAN FORESTRY ASSOCIATION
WILD FLOWER PRESERVATION SOCIETY

One of the most pressing needs of the many hundreds of garden clubs is for films and slides that not only show lovely gardens but give cultural instructions. The members of each of these clubs are actually doing garden work as well as being garden lovers, studying, experimenting, active in civic beautifying, highway beautification, wild flower conservation, working at all times and in every possible way to create added loveliness in the world. So many requests have come to the National Garden Association for information as to available films and slides, that we have written to each agricultural college in the country, as well as to the Department at Washington to learn just what is available through this very helpful source.

The results of this questionnaire are given below, with the address given of the various colleges. In some states the slides are used only by the college lecturers, these often going without charge (or at a very slight one) to clubs that request their assistance. In most cases, however, both films and slides are sent to clubs or individuals upon payment of transportation charges. In some cases, the colleges only have films on farm topics, still others have most interesting travel films available for an evening's entertainment sponsored by the club.

As to terms, availability, etc., write *only* to the colleges mentioned. *Do not* write to the National Garden Association!

ARIZONA

State Agricultural College, Tucson

Many travel films, others on home equipment.

COLORADO

E. P. Sandsten, Hort. Director, Division of Horticulture, Agricultural College, Fort Collins

Set of lantern slides on 'Beautifying the Home,' used in connection with their lecture work on landscape gardening.

CONNECTICUT

R. W. Ellis, Director Extension Division, Agricultural College, Storrs

No slides to loan but occasionally will send a representative to meet with garden clubs and give talks.

FLORIDA

A. P. Spencer, Vice-Director, Dept. of Visual Instruction, College of Agriculture, Gainesville

Slides on following topics: Educational, Historical, and Geographical; Plays and Playgrounds, Highway Beautification in Florida; Nature Study slides on Birds, Flowers, Insects, Moths, etc.

IDAHO

E. J. Iddings, Director, College of Agriculture, University of Idaho, Moscow

A limited collection of lantern slides.

INDIANA

Division of Horticulture, Dept. of Agriculture, Purdue University, Lafayette

Fine set of lantern slides; also has several publications suited to the home grounds.

IOWA

Visual Instruction Service, Extension Division, Iowa State College, Ames

Educational motion picture films and slides of special interest to Garden Clubs. These include: Gardening in Iowa, Trees, Flowers & Plants, Town & Country Improvement, State Parks, Zoning Laws; also many travel and scenic films.

KANSAS

Floyd Pattison, Extension Div., Kansas State College of Agriculture, Manhattan

Many sets of slides available for clubs, such as Beautifying the Farmstead, Annual Flowering Plants, Plant Propagation, How Plant-roots Feed & Grow, Nature of Plant Diseases, etc.

KENTUCKY

N. R. Elliott, Kentucky College of Agriculture, Lexington

Lantern slides and motion picture films on vegetable gardening and kindred subjects.

MAINE

College of Agriculture, University of Maine, Orono

Will send lecturer to give illustrated lecture at club meetings wherever possible.

MARYLAND

T. B. Symons, Director Extension Division, Maryland College of Agriculture, College Park

Many lantern slides used by their specialists in giving illustrated lectures; will, also, on request secure Federal Government slides for clubs.

MASSACHUSETTS

Earle S. Carpenter, Extension Division, Mass. Agricultural College, Amherst

No slides but from time to time members of the Floriculture, Horticulture and Landscape Gardening Departments will give lectures before garden clubs.

MISSOURI

Visual Educational Service, University of Missouri, Columbia

Fine list (too long to reprint) of films, charts, lantern slides on educational topics, travel, industrial, historical, rural problems, nature subjects, etc.

MONTANA

R. B. Bowden, Department of Visual Instruction, College of Agriculture, Montana State College, Bozeman

Various sets of slides on landscape gardening and the vegetable garden.

NEW HAMPSHIRE

J. C. Kendall, Director Extension Division, Dept. of Agriculture, University of New Hampshire, Durham

Prepared in a limited way to furnish sets of slides; also members of the college staff will give lectures on these. The college also acts as a distributing agency for U. S. Dept. of Agriculture slides.

NEW JERSEY

Carl W. Woodward, Secretary Division of Horticulture, State Agricultural College, New Brunswick

Large supply of lantern slides on many horticultural subjects. To secure these, get in touch with your county Extension Agent or write Mr. Woodward.

NEW MEXICO

L. H. Hauter, Asst. Director, Extension Service, State College

Various lantern slides for the use of staff and extension workers, but will make up sets from these for garden clubs.

NEW YORK

Visual Instruction Service, Extension Division, New York State College of Agriculture, Cornell University, Ithaca

Slides with printed lecture to loan on agricultural topics, home economics and related subjects; also fine series of publications on flower and vegetable gardening. List of subjects of slides too long to reprint, but garden clubs will be interested especially in: Insect Pests of the Garden, Birds and Their Relation to Agriculture, Rural landscaping, Forestry Practices in New York, Community Buildings, Welfare and Playgrounds, The Family Garden etc.

NORTH DAKOTA

Visual Inst. Service, North Dakota State Agricultural College, Fargo.

Films on some specialities of Luther Burbank's discoveries, such as Making the

Continued on page 530

"THE SINK IN THE SUNLIGHT"

There's no end to the wear of this "Standard" *acid-resisting* sink

Canning time—jars of fruit and pickles—cans of vegetables—dripping juices in the sink. And *at last*—a sink these acid juices will not mar or discolor. This acid-resisting enamel is an exclusive feature of these new "Standard" sinks. Even kitchen cleansers do not mar its glistening smoothness.

Now you can work in more light and sunshine because this new sink is designed with an 8-inch back so it fits snugly under the window. And the sink compartment is deeper. There's plenty of room for the biggest pan. A tall pitcher goes under the new swinging-spout faucet easily. It is a beautifully designed faucet with Chromard, a platinum-like finish that can never tarnish or corrode.

Wiping with a damp cloth keeps it clean and beautiful. Garbage disposal is easier. The directly attached sanitary garbage container slides under the sink on a folding bracket. Covered aluminum receptacle lifts right out. No more need for a corner catch-all.

These new designs are on display at "Standard" showrooms in principal cities throughout the country. Three styles and seven sizes. Visit the display nearest you. Be sure to specify acid-resisting enamel, as many other "Standard" models are also made in regular enamel. The trademark "Standard" is permanently impressed in every fixture, and when followed by the letters "A-R" the enamel is acid-resisting. Write for booklet.

"Standard" PLUMBING FIXTURES

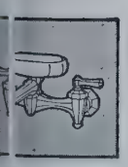
Standard Sanitary Mfg. Co. • Pittsburgh

The "THREE EIGHTS"

8-inch low back *fits snugly under a deep window.*

8-inch deep sink *is roomier and prevents over-the-rim splashes.*

8-inch deep front *gives the whole sink a new beauty.*



3-Spout Faucet -tarnishing romard.

Container— der the sink. vitreous china luminum.

YOUR GARDEN *in the month of* JULY

DIRECTIONS FOR USING THIS GUIDE

AS TO TIME AND PLACE: In gardening a date can only be approximated. Generally the latitude of forty degrees at sea level and a normal season is taken as standard. Roughly, the season advances or recedes fifteen miles a day, thus Albany would be about ten days later than New York (which is latitude 42). The latitude of Philadelphia is a week earlier. Also allow four days for each degree of latitude, for each five degrees of longitude, and for each 400 feet of altitude. Latitude 4 approximates a line through Philadelphia, Pa.; Columbus, Ohio; Richmond Ind., Quincy, Ill.; Denver, Co

The Northeastern section

by T. A. WESTON

Actually, one can derive just as much pleasure working in the garden in July as at any other time. July is supposed to be the month when the home gardener's enthusiasm is on the wane. The heat makes active work unpleasant, and therefore anything more strenuous than holding a hose pipe is, according to the cynic, the limit of the home gardener. Perhaps there are some people who are mortally afraid of encouraging perspiration; some may even fear sunstroke or sunburn; but the real gardener fears none of these things. The mosquitos may prove rather annoying but it is not impossible to circumvent these pests. And there are many jobs that must be attended to.

HOE AND WATER

Whether watering is done or not, the hoe must always be at work; the Rose beds particularly must be stirred constantly and the borders as well as the vegetable plot should be worked over with the cultivator or hoe to prevent the surface becoming hard. Especially is this attention important after a rain storm or artificial watering; both pack the surface of the soil and under such conditions evaporation is very rapid. Artificial watering, by the way, should be thorough; it is more effective to give one good soaking than a dozen light surface waterings. Watering, as frequently done, is of little value save as a reviver after a hot day; the time a steady rain takes to penetrate several inches is something of a guide and one can only approach the effect of rain by one or other of the various sprinkler systems, either permanent or movable. Some imagine overhead watering cannot be done when the sun is shining, but scalded foliage only follows when the watering is lightly done. So long as the soil is well soaked, the surrounding temperature is reduced and thereby the danger of scald is removed. The so-called scald is caused by rapid evaporation which has the same effect upon foliage as alcohol has upon one's flesh; the evaporation has a chilling effect and in the case of tender foliage injury results.

LIFTING THE BULBS

Early this month all Tulips should be ready for lifting in this section of the country; Daffodils are rarely ready before August. Tulips, to insure their good health should not remain undisturbed more than two years, except in the case of species like clusiana, kaufmaniana, etc. The early sorts of Dutch Tulips are apt to run out if not regularly lifted, and May-flowering varieties in the main are better for being taken up every year. In my own garden, disease is apt to break out after two years, due, I consider, to the fact that the bulbs start growth earlier than those newly planted, with the result that the frost injures the shoots before they appear above ground. If any of your Tulips did badly this season get the bulbs up and dust with sulphur; the use of paper bags

for storage makes it easy to so treat the bulbs. Burn all the dead foliage, and if the bulbs have been in the border, mark the places so that the same spots are not again planted to Tulips next fall.

The only way the commercial growers keep their stocks free from disease is by changing the planting position annually. Tulips never follow Tulips on the great bulb farms; if the crops were not shifted about, disease would wipe out the stocks of many of the more tender sorts. Incidentally, I hope none of my readers are worried by moles. The past two seasons these shovel-footed wretches have in my garden developed a taste for Tulips and Gladiolus, and most horrible losses have been the result.

[Is Mr. Weston sure that it is not field mice which destroy the bulbs? Most authorities agree that moles do not include vegetable matter in their diet.—*Ed.*]

PERENNIALS AFTER FLOWERING

Various hardy perennials will have finished flowering this month and for appearances sake it is good policy to cut back such subjects; it is advantageous to so treat Delphiniums as a second crop of bloom is assured. Any weeds that may have escaped the hoe should on no ac-

Continued on page 508

The Pacific Coast

by ELIZABETH URQUHART

This is the month for resting the Rose and their sleep should last through Aug ust. In California they sometimes wor overtime, and their obliging activit should be rewarded with a siesta in mid summer. Allow the soil in the beds to dr out a little, keeping it cultivated, howeve and mulched with grass clippings or ol manure to keep in the moisture. For thi reason if no other, it is better to give Rose a bed to themselves. Where they ar grown on lawns or in beds with othe plants requiring summer watering give a little water as possible and prune back– cutting out the shoots which have bloome and leaving a limited number of shoot so that the autumn blooming will not b excessive. The plants will respond to the rest and pruning when the autumn rair stimulate them to activity once more.

The autumn blooming plants must nc be overlooked and if cared for now wi give good returns. Stake the Chrysanthe mums and keep the beds well watered an fertilized. Also tie up the Cosmos and th Chimney Bellflower (Campanula pyra midalis) to long stakes, so that stron winds will not lay them low when the attain their full height. The Dahlias, too must be looked after and given plenty o water with liquid manure once a week They, too, need tying to the stakes whic should have been planted with the bulb and disbudding looked after as in th case of the Chrysanthemums.

Freesias may be planted this month s as to insure winter blooming. The rainbo varieties will show more delicate colorin if planted in partial shade, but generall

Continued on page 50

In the South

by ETHEL HUTSON

From Pensacola, Fla. to Brownsvill Tex., and many miles inland, the mont of July will be spent on porches and ve andas, and porch-boxes and window-box and tubs of Ferns and Palms will be part of the furniture. To have these i their best and harmonizing with the cha covers, hammocks and floor coverings quite as important as any interior deco ations or color schemes.

So many plants can be used for th purpose besides the ever-popular Ros Morn Petunia, Asparagus-fern, and Bo ton Fern. For a permanent treatmen where greens are wanted, small Box good, and small Arborvitae in tubs loo well in corners or before the door-post but must be placed where they get sun

Continued on page 5

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KILL the Bugs with WILSON'S O. K. PLANT SPRAY!

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FOR FOUR GENERATIONS BUILDERS OF GREENHOUSES

Your garden in the Northeastern section

Continued from page 506

count be allowed to reach the flowering stage; remember the old adage 'one year's seeding means seven year's weeding.'

If you have Violets and have not divided the plants or planted out any runners the work should be done without further delay. Young plants flower better than old plants and by setting out the young stock early good growth is assured. Remove all runners that appear later and, if to be flowered in frames, shift into such not later than September.

Viola plants required for producing cuttings should be cut over towards the latter part of the month and be given a top dressing of sandy soil, some of it being shaken into the center of the plants. Only cut back the old growth that has flowered. By September most of the young growths will have roots and may be pulled out and inserted in a bed that can be shaded for a few days, or the plants may be taken up and divided in many pieces and planted where they are to stand the winter. Young plants stand the winter better than old plants. To keep Violas of the Jersey Gem type flowering all through the season, it is advisable to gradually cut away the older growths; this encourages the basal shoots to run up to flower. On no account allow seed pods to form freely: Jersey Gem does not usually seed heavily but the ordinary bedding types are prone to do so and thus go out of bloom. Primroses of the English type that flowered last spring may be divided and replanted but it should be understood that these like a semi-shaded position.

Seedling Primroses that are large enough to transplant should also be set out; partial shade is essential and to insure good growth give plenty of water. The Asiatic forms like denticulata, pulverulenta, and japonica, that were sown last season also should be large enough for transplanting; and to guard against drying out, beds that can be shaded with slats are better than boxes. One needs to be sure, however, that no cutworms, slugs, or similar pests are around.

STAKING AND PRUNING

Dahlias should frequently be tied from now on; remove all surplus shoots if large blooms are desired. No feeding should be necessary at this time. Gladiolus that are running up for flower should have stakes provided, especially if planted shallow. Any Gladiolus bulbs left on hand should be planted the first week in July; do not plant deeper than three inches.

To insure the grass patch against drying out give a thorough soaking once a week; usually, however, we get some heavy rain storms around this time so that one's chief concern is centered more upon other things; weeds in the grass should be watched, especially the plantains, and later the wretched crabgrass will probably appear. This latter pest is a prolific seeder and the only way to circumvent it is to prevent it seeding. Being an annual it can perpetuate itself only by seeding.

WATER FIRST IN TRANSPLANTING

Asters and similar annuals that were sown in May and since pricked out, should be in fine shape for planting where to flower. If taken up with a ball and well watered they will not flinch. Put the water in the hole before the plant, not afterwards. By this method and drawing dry soil around the plant after it is set, evaporation is prevented and the roots are kept cool. By watering after planting in sunny weather the roots are literally boiled and drooping is very severe.

All shrubs that have flowered if not already pruned should be gone over and have needless wood removed. All the spring blooming shrubs mainly flower on wood made the previous season and by cutting back old wood the new is encouraged to make greater headway. All Rambler Roses should have the stems that have flowered cut right away; this encourages new wood that will flower better next year and look neater, especially when the plants are trained to pillars or pergolas.

SEEDS FOR SOWING

If you have received any late batches of perennial seeds, sow at once in a frame but do not neglect to use Semesan or Uspulun to prevent damping. At this season of the year seedlings are very apt to damp off and everything in the way of seedlings in frames should be frequently sprayed with one of these solutions. It is more than annoying to have seedlings damp off, especially thos that have taken a year or so to germinate.

If your Primroses are carrying seed pods, be sure to save few. Gather when ripe and sow at once. Such seed will germinat quickly compared with what you buy. This applies to all type of Primroses.

Any seedlings of Alpine plants that are large enough to handl should be shifted. Rareties are best pricked off into other pot or boxes and kept in the shaded frame but coarser growing item such as Dianthus, Arabis, etc. can be set out in beds and shade until established. Larger growing perennials ready for a shi should also be pricked out.

WHERE VEGETABLES ARE GROWN

The vegetable garden, if such exists, will need its measure attention. Early Tomatoes that are on single stems should b constantly tied and trimmed. Plants raised in a frame in Ma can be planted out and will yield a good crop. Most of the Pe will be through by this time and their place can be filled wit Kales and other winter greens. A sowing of early Corn will sti have a chance to yield if put in at the beginning of the montl

More Beans may be sown and for late pulling Carrots an Beets may be sown any time. Spray arsenate of lead on Aspar gus, as at this time the larva of the beetle is usually at work an if left alone it will spoil all chances of a good crop next yea As a matter of course, do not allow the sprayer to be idle at an time. There are always aphids around and they are just as likel to be on the Apple trees as the Roses, while even the Lupin and Delphiniums will at times carry their quota of aphis.

The new Sulini, a combined lime-sulphur-nicotine solutio is a remedy that promises to be helpful in the garden both as fungicide and insecticide. It is being used on a vast scale in Flo ida and is quite harmless which is more than can be said of som of the remedies offered, though all too often the fault is with th user and not with the remedy. Never experiment with chemic washes; use them only as directed. If a spray at the specifie strength is 75 per cent. efficient do not assume that a strong dose will do the needful. It may, but the chances are it will inju the plants also.

Your garden on the Pacific Coast

Continued from page 506

they prefer sunny situations. Great fields of them are grow for the market in Orange County, one of the coast counties Southern California, and bloom gloriously all winter, but the seem equally happy farther north and all along the coast central California.

Do not forget the new shrubs and vines set out or moved th year; they will need more care and watering than those alread established. Keep the beds cultivated and mulched. Look ou for the weeds for they are robbers of moisture and food. D them up before they have a chance to go to seed and put the with the leaves and grass clippings to make leaf mold. If the cannot be dug up without marring the soil, a little gasoline ma be dropped on them to exterminate them.

If any seedlings are coming up under and around the plant take them up carefully and transplant them into boxes whe they can be cared for until time to set them out in the sprin You may begin sowing seeds now for spring blooming. So Pansies, Violas, Anemones, Hollyhocks, Wallflowers, Delphi iums, Carnations, Forget-me-nots, Mignonette, Primrose Phlox, Stocks; and the biennials, Canterbury-bells and Fo gloves. This early sowing of seeds will give plants to set out October, some to bloom during the winter and some in the earl spring. Plant in boxes filled with one third loam, one third san and one third leaf mold, and never neglect watering them wit bulb spray or fine watering pot. It is well to protect the see boxes with cloth or burlap during the hottest part of the day

If the Pelargoniums are in bloom do not give them too muc water or too rich a soil or they will run to foliage at the expens of blossoms; in watering be careful not to wet either flowers foliage. As the weather grows warmer, house plants and windo boxes will dry out quickly and must be watched and well w tered. They can be fertilized with bone meal and liquid manur

Continued on page 51

King GREENHOUSES

Save a touch of Summer for the coming Winter

Do you remember how you longed for flowers and green things last winter: how you looked out on a mantle of snow and dreamed of a year round garden under glass? Now is the time to prepare for next winter. Our booklet, "A Few Suggestions" shows the various types of King Greenhouses and Conservatories and our low prices will make you doubly interested. Write for it to-day.

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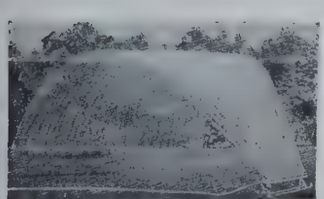

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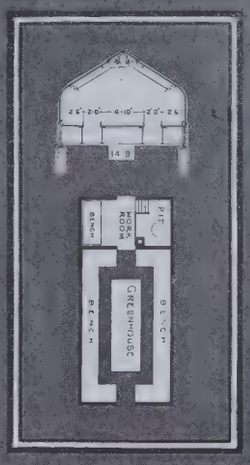

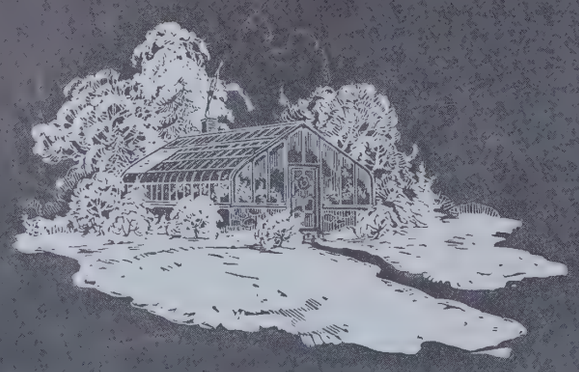

Your garden in the South

Continued from page 508

One of the best flowering shrubs for boxes is the blue Plumbago, which like the Trailing Lantana will bloom constantly if watered and allowed to get plenty of sunshine. Add to this list Geraniums of all shades, and Begonias, Ageratum (both blue and white), Impatiens sultana, all the Salvias, White-leaved Centaurea and White-leaved Cineraria (both are known as Dusty Miller, and both make good border plants or pot plants with pretty flowers in mid-summer.)

Many bright flowering annuals make good window-box plants: Nasturtiums may be planted in porch boxes where they have some protection from the noon-day sun long after it is too late to plant out of doors. Portulaca, Balsam or Touch-me-not, Vinca (Periwinkle) and Forget-me-not all give color to the summer living-room, provided they, too, get the sun at least part of the day. For novelties use an old-fashioned wooden tub full of Water-hyacinths, or only a single plant in the gold-fish bowl. Sedum or Stonecrop can be grown in shallow soil; if there is no room for a real box in the window, even the saucer commonly used under the ordinary flower pot can be used if the plant is watered often.

There are a few vines that, when planted in window-boxes, hang over and make a mass of trailing flowers that is most artistic. One of these was the annual Thunbergia, with its delicate yellow flowers that remind one of butterflies. Maurandia may also be used in this way. Another group of plants for porch or sun-parlor are the foliage plants. Aspidistra and Sansevieria zeylanica are old favorites, and the Fancy-leaved Caladiums are very showy and beautiful, but Coleus, Crotons, Acalypha, Maranta, and all the handsome spotted Dracaenas should have a place in pots or tubs when the sun-porch is being fitted with new awnings for the summer living room.

An authority on evergreens suitable for this section of the country says that they should be fed twice a year—in early spring and again in the summer, about the end of July. Use bone-meal or some commercial fertilizer and do not put it too close to the plant.

Few seeds can be planted as late as this, but there is much to be done with weeding hoe and scissors, for July is usually a rainy month in the coast region and with the hot sun and long days everything, especially the weeds and grass, seem to grow beyond all reason.

Tie up the Chrysanthemums and remove some of the growth to force the ones left to make stronger stems and larger heads. Dahlias and Klondyke Cosmos can be treated in the same way, but the best results are gotten by taking slips from the large plants this month and setting out a new row. These new plants will be about 4 feet high in the fall when blooming time comes and will be more apt to stand erect and make handsome flowers than the old plant which has grown six or eight feet tall and been bent over and broken by the fall winds. To get good layers or slips, it is best to turn the old plant down just after a rain when the ground is wet, and cover the stem with a light layer of earth. It will soon put down roots at each joint and send up a fresh shoot to correspond. These well rooted slips will transplant easily.

Poinsettias can be trimmed back to within two feet of the ground this month, and they, like the Dahlias, will make a better showing at flowering time. The pieces trimmed off can be used for cuttings to make fresh plants. Poinsettias need a strong support and should be tied often as they grow, because they are so brittle.

A gardener of many years' experience in this locality advises against pruning Roses at all, claiming that as they have no real rest period in this climate, they cannot stand the heavy pruning given them elsewhere.

As the fruit is gathered in the orchard, see that no old decayed fruit is left on the trees to keep alive the spores of disease; and if scale appears spray as soon as the fruit is gathered. It multiplies very fast if left alone.

Corn can be planted for one more supply of roasting ears, and Cucumbers for pickling. Radishes, Lettuce, and Endive for the table can be sown, and Cauliflower and Cabbage started for winter. As a general rule, plants raised from seed sown in July and August are almost sure to head-up before real cold weather. Cabbage requires a good soil, and the soil should be prepared well before putting out the young plants. Use stable manure, or cotton seed meal, or plant Cowpeas on the land and turn under, between each crop of Cabbage raised.

ST. JAMES'S PALACE
London

New York's stately Municipal Building (below) presented many construction problems unknown when St. James Palace, London, was built in the 16th century. Among them, non-staining mortar was required for pointing and setting its stone exterior. Atlas White *met the need. McKim, Mead & White were the architects; Thompson-Starrett Co., Contractors.*

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LISTERINE

—and dandruff simply do not get along together

The garden of our first president

Continued from page 471

known. Its wonderful color, the contours of its masses and the play of light over it, its odor in the warm sunlight, all are familiar and beloved. For us of the South, it is part of our world, for alien though it once was, the plant is now established, as much of the landscape as the very clay soil beneath our feet.

Of its use here, I dare to venture a few criticisms.

To me, Box seems so important, so elegant a material that its use calls for particular care. Its color and mass are as fine as

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Washington in the garden at Mount Vernon, from a painting by Howard Pyle and here reproduced by courtesy of the N. Y. Public Library

those of any wall and the same care that must guide the proportioning of wall heights to floor areas in buildings must be remembered in the maturing of hedges. In Mount Vernon, as in some of the other Virginia gardens, the Box has actually outgrown its bounds, so that the relation of the wall to the path that runs between, is now at fault. The main path from the garden gate to the glass house is just a bit narrow for the present height of the Box, and yet, I should like to see not only the path wider but the Box taller, so that I might not look immediately into all the rest of the garden. If the present height, shoulder height, is maintained partly that the watchman may see all about the garden from his post, one can understand, but still regret the necessity. In short, there is not quite enough play of fancy in the subordination of the hedges that mark the various subdivisions of the elaborate plan. There is difference to be sure in height between the main hedges, the hedges of the Box parterre, and of the tiny edgings of the Rose beds, a difference that has been maintained through the years, showing that it is not impossible.

This is the thought that I find in the Box planting that I should most remember in planning a Box garden to-day, especially if the garden were of such extent as this. I should take care, in making the plan, that the spaces between parallel hedges should be great enough not to become crowded by the eventual height I desired, even though through all my own life they might be lower than I really longed to see.

Continued on page 518

Simplicity is a virtue in hardware too

Simplicity is the charm of the Colonial. This style can be proud when it is Georgian . . . modest when of Dutch derivation . . . but always it is sincere, unaffected, genuine.

THE chaste hardware at this doorway is but one of twenty-seven Sargent designs built especially for Colonial homes. It comes in solid brass and solid bronze. Wear-resisting, rust-defying metals that are themselves as devoid of sham as the most notable Americana. In addition to the knocker, two front door applications are shown below. Choice of either the escutcheon or the sectional trim is optional—or an appropriate thumb-latch handle can be used if desired. Whether your home is to be in the Colonial or any other style, write for the free Book of Designs and with your architect choose the Sargent locks and hardware which can contribute most to its beauty, service and security. Sargent & Company, *Hardware Manufacturers,* 48 Water Street, New Haven, Conn.

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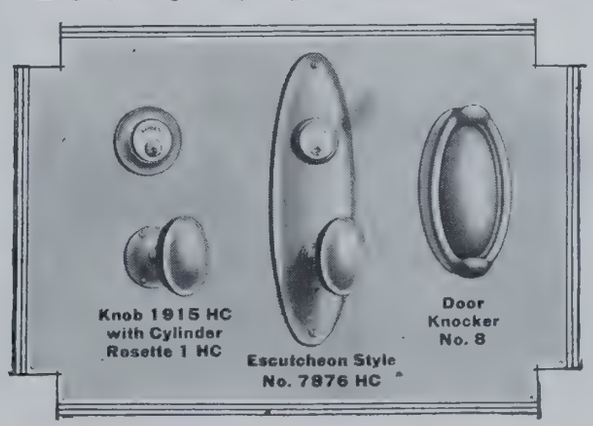

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It's grafted on Black Locust

Making a street tree of Rose Acacia

P. T. BARNES

Photographs by Penn. Dept. of Forests and Water

An unusual use of the Rose Acacia (Robinia hispida) has just come to my attention. This shrub grows from two to eight feet high. In southern Pennsylvania it blooms for two to three weeks in late June or early July, being loaded with large, grape-like clusters of rose-colored, pea-shaped flowers. Although I have not seen it, I understand that the shrub, which is a native from Virginia to Georgia, has established itself along the roads and waste places in the Jersey Pines section.

The cleft grafts of Rose Acacia just starting to grow. Two cions are inserted on each stub of the Black Locust as a 'margin of safety'

Philip Danner, of Bella Vista, a small country town not far from Harrisburg, Pa., has, by grafting it on eight to ten foot standards of Black Locusts, made a very pretty street tree. The idea is not new, for our English friends have been doing it occasionally, and I find that Emile Mische, in some correspondence in the Garden and Forest 8:497 (1895) records its being done at the Missouri Botanical Garden.

Mr. Danner has a street planted with Black Locusts top worked with the Rose Acacia. Dr. J. T. Illick, of the Pennsylvania Department of Forestry, says of this street, 'If you could walk through Acacia Avenue in late June or early July your eyes would be treated to a series of vistas framed with the glorious glow of pink of the Rose Acacia. It is a town view that is hard to beat.'

For the gardener who wants something different here is something worth trying. The Rose Acacia is easily worked on the Black Locust by common cleft grafting. Emile Mische says the union is not any too strong and suggests that they would make wonderful plants for forcing in greenhouses where they would be protected from winds, but apparently Mr. Danner's trees do not seem to be particularly subject to injury from high winds.

Grafted Rose Acacia as a street tree near Harrisburg, Pa. The flowers are like rose-pink Wisteria.

Native wild flowers for the garden

Children of the woods

J. H. SPENCER

Almost any partially shaded location will do for a wild flower garden, especially one that receives only the early morning sun on the east or northeast side of the house. Under such conditions a shelter overhead is not needed. It is not a good plan, however, to plant wild flowers close to the foundation walls of a building; as a rule, shrubbery should intervene.

It is useless to start such a garden unless the soil is given thorough preparation. It should be as near like the rich loam of the forest as possible. Perhaps a season's preparation will be required before any planting is done. It is safe to say that one should first become a good amateur gardener before attempting such a garden. Only the inexperienced or the heedless will dig up beautiful forest plants and place them in poor soil and full sunshine to starve and die.

The fields and woods in many sections of the country have been so thoroughly denuded of flowers by the thoughtless that one hesitates to write of the pleasures of a wild garden for fear of encouraging this species of vandalism. Nevertheless, no perennial garden is at all complete unless some partially shaded nook therein is devoted to the native or wild flowers.

Under cultivation they often bloom even earlier in the spring than in their native haunts. Perhaps nothing in Nature more truly exemplified the Chinese verse. 'Ere man is aware that spring is here, the plants have found it out,' than these dainty children of the woods. Indeed, as a 'harbinger of spring,' some of the wild flowers rival the first robin.

Shooting-star (Dodecatheon meadia)—often called Wild Cyclamen, a handsome plant from Pennsylvania west and south which does well in cultivation; flowers a pale magenta to rose and white in May and June; grows a foot or more high

In the immediate vicinity of a city of the Upper Mississippi Valley, the home of the writer, millions of wild flowers bloom and multiply each year, undisturbed and usually unseen by the eye of man. From such a locality as this—and there are still many of them—it does no harm to transfer some of the treasures of the woods and fields to the home garden. But in localities where wild flowers have become scarce, the plants should be purchased from the nursery.

It is not my intention to give in this little article the varieties that are best suited for transplanting, for the list is too long and varies with the locality and indeed there is at least one whole book on the subject *Taming the Wildlings* by Herbert Durand. I will merely tell my own experience with a little wild flower garden that has thrived for many years, and indicate the conditions that have been responsible for its success.

When our home was purchased about ten years ago, an old-fashioned 'box and chain' cistern formed part of the estate. The former owner had built over and to the south of it a substantial lattice work, which he had covered with inter-twining Grape and Wisteria vines. This vine-covered lattice work was so attractive with its large clusters of Wisteria blossoms that it was allowed to stand, though the cistern box, etc., were torn away, and the cistern suitably covered.

The lattice work in summer gave dense shade over an area of perhaps 100 square feet, which was entirely bare and unattractive, and I was puzzled to know what to plant in such a very shady location until wild flowers were suggested. The ground, except of course the small space occupied by the cistern, was spaded up and enriched with a load of extra good manure,

Continued on page 517

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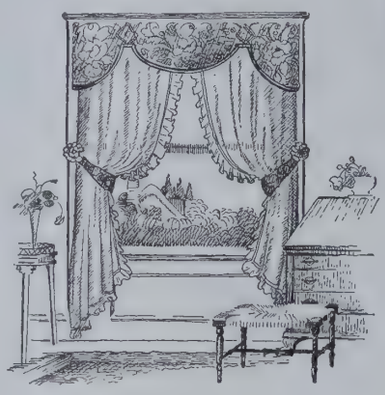
Being your own decorator

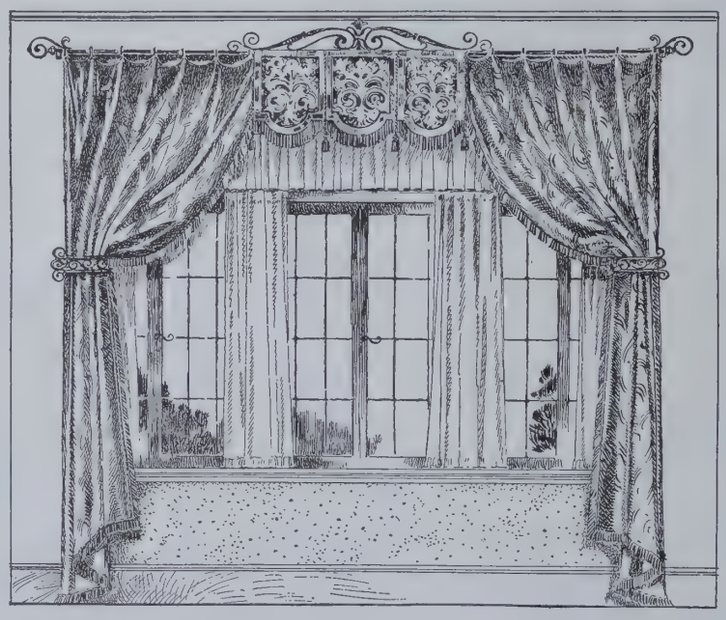
Continued from page 501

furnished room. Attractive draperies add much to the decorative effect of the windows and are a help in carrying a desired color note up the walls, but they are not essential to good taste except in formal schemes. When omitted it is better to choose a translucent rather than a transparent fabric for the single set of curtains, and to hang them so as to cover the side casings of the window without extending more than a few inches over the glass. Light weight silks and plain or figured casement cloths as well as quaint little calicoes, patch prints, and the picturesque American toiles, all made without linings, offer a wide range of choice, and particularly effective are the doublefaced casement fabrics with their crisp little geometrical or sprigged designs printed in a single color on a white or colored ground, and alike on both sides so that their appearance from without the house is as attractive as from within. This type of hanging, combining as it does the functions of both glass curtains and overdraperies, should never extend below the lower edge of the window casing or 'apron'.



Ruffled white voile curtains always delightfully frame outdoor pictures, as in this window where color is given by valance and tie backs. B. Altman & Co., Decorators

An exception to the rule of disposing single sets of curtains to cover the side casings may be made in simply furnished bedrooms, where it is entirely permissible to use only glass curtains hung in the traditional manner inside the casing, provided they are made sufficiently interesting to do without the help of overhangings. Plain white net, scrim, voile, or marquisette lacks life and character, but the introduction of even so simple a device as a colored coin dot will prove wonderfully enlivening, especially if the curtains are edged with a narrow pleated frill of organdy matched to the color of the dot. Curtains of dotted muslin or grenadine, or flowered voile, crossed over at the top in the pretty



In the simply furnished room curtains such as these can bring color and design and make the windows the decorative center. B. Altman & Co., Decorators

Colonial fashion and looped back to the sides over painted wood knobs are always dainty and in good taste. A colored curtain seems more 'dressy' than a white one: for that matter, curtains of staring white make the windows look unfinished, intensify glare, and create discord through their lack of tone relationship

Continued on page 519

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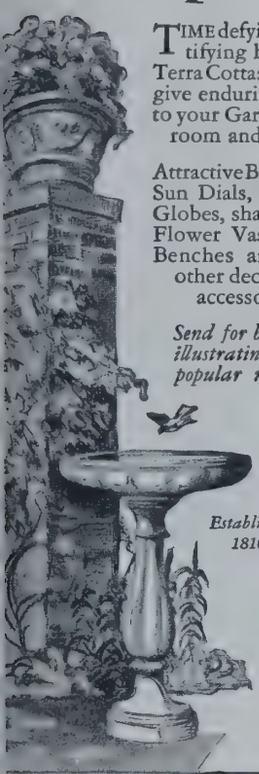

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Children of the woods

Continued from page 515

which was old and had crumbled until it was almost as fine as the pure earth. The resulting soil did not 'bake' in the hottest, driest weather, detrimental condition for small plants with roots near the surface, such as wild flowers.

In selecting the plants, varieties were chosen that happened to be the most convenient to obtain, and especially those that were abundant; scarce varieties were not molested. In transplanting them, all the roots and as much of the soil of the woods as possible were taken up, carefully packed in baskets, and then quickly taken home, planted, and watered. Nearly all lived and thrived, especially Bloodroots, Hepaticas, and Shooting-stars. Dutchman's-breeches did not do so well; nor did Ferns, perhaps because they were planted on the windy side and in too much shade. Violets were grown in a separate bed, where there was more sunshine.

Hepatica triloba, blooming in the garden two or three years after being transplanted from the woods. Leaves are evergreen throughout the winter; flowers white, sometimes blue or pink, often produced under the snow

Most of the wild flowers in this little garden make their chief growth and bloom before the shade from the Grape and the Wisteria vines becomes dense, so that sufficient sunshine for their requirements seeps through the lattice work. In the autumn the falling leaves from the vines overhead furnish winter protection for the plants, and ultimately they are converted into leaf mould. Thus conditions are much the same as in the native haunts of such flowers.

The accompanying photographs were taken a year or two after the plants become established, and they show that better specimens are seldom seen in the woods.

Bloodroot (Sanguinaria canadensis); flowers pure white, 1½ inches across and very fragile in appearance; blooms early in April before the leaves fully develop

The message of Mount Vernon

Continued from page 467

purchased the property in 1858 paying $200,000 for the buildings and 202 acres of land. The final payment was made in 1859 and possession given Feb. 22, 1860. Upton H. Herbert was the first superintendent. He found the buildings rapidly depreciating. The portico was propped up by masts of sailing vessels. The outbuildings were in bad condition. He repaired roofs and portico, painted the exteriors and cleared the walks. These courageous women persisted in their good work through the dark days of the Civil War. For more than sixty years they have religiously maintained the place as it was in Washington's time. Much of their success (for their undertaking has been most successful) has been due to the reverential superintendence of Harrison Howell Dodge during the past forty-four years.

Mrs. Theodore Roosevelt, in the introduction of Charles Moore's *Family Life of Washington*, expresses the feeling of the large majority of visitors to Mount Vernon. 'Once while we were in the White House we went on horseback to Mount Vernon, and came upon the house away from the river under trees and up a quiet road as Washington would have come. Almost his presence met us, not the leader who nursed the country through "shifts and wants and pains" but the man who loved his horses, his fields and the same countless trivial pleasures and cares that fill our lives.'

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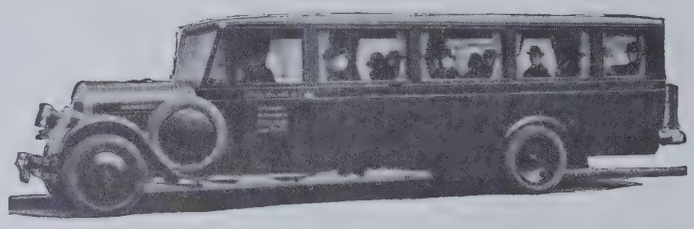

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The garden of our first president

Continued from page 513

Again, if I cared to devise a garden in which the Box should be used to form outlines, patterns of significant shape, I should try if possible to have some difference of elevation in the garden so I might look down upon the pattern and see it beneath me, rather than always to look across it, losing in large measure the beauty of the forms of the knots or beds. This was always so in the old gardens of Italy or France even if the differences in elevation required some degree of contriving, and might be so in our Southern country where the land is rarely level in its natural state.

Of the actual shapes of the beds in the garden, little need be

The kitchen garden at Mount Vernon as it is to-day, with the roofed wall in the background

said. Their shapes are significant and held a meaning for their owner. To many they are meaningless, and to the one who does not value them for their meaning, are a little disappointing in their arrangement, which is singularly unordered, as compared with the great formality of the whole scheme. Certainly for the sake of pure design, the use of the rather irregular shapes against the straight outlines of brick paths is unfortunate, a difficulty that might have been avoided by repeating some of the more rectangular units. For us to-day, the important thing is that imagination played a part in their devising and that their design came from another part of the owner's life. This is the

Built in 1733 by Augustine Washington, the barn, a well-built brick structure with steep slanting roof, still stands to-day, intact and sound

quality that we should bring to any work first, and then take care of its subordination to the entire scheme.

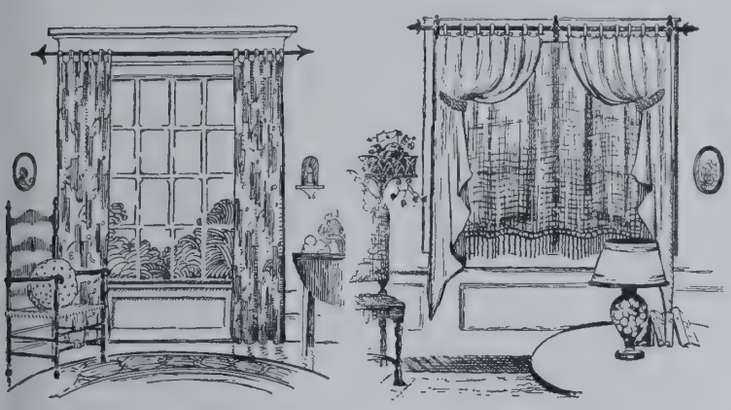
For my own small and unimportant garden, I have always carried away far more than the few Box plants that have been souvenirs of my visits. I have found each time a new delight in the vision that conceived the place, which moulded it of the materials at hand without violence to the countryside in which it is fashioned, and created a whole which is essentially local, literally of the soil that nourished it. This, to me, is far more important, even more inspiring than any interest in the place as the beloved home of our first president, since it brings into my everyday living, however dimly and remotely, the essence of the spirit that made beauty manifest so long ago.

Being your own decorator

Continued from page 516

to the background and furnishings, except in such rooms—usually bedrooms—as have white woodwork and white or delicately tinted walls.

The inexperienced decorator often hesitates to vary the colors of glass curtains for fear of producing a 'patchy' effect from outside. This fear is without foundation. True, on the side facing the street it is as well to have all curtains on the first floor either alike or of related colors—as gold, champagne, beige and tan—but even this comparative uniformity may be disregarded if a certain color seems really necessary to the development of the decorative scheme; while on the second story the distance from the observer's eye, together with the fact that the light is shining against, not through the fabrics, and from any given point of view will be reflected from the glass of at least some of the windows in such a way that the curtains cannot be clearly seen,



At both of these windows the curtain poles are part of the decorative treatment. Simply hung on large wooden rings the curtains are easily drawn back to admit sun and air and display either Colonial panes or sash curtains. B. Altman & Co., Decorators

makes the difference between such pastel tones of color as are usually employed so slight as to pass unnoticed.

Assuming that draperies as well as glass curtains are to be used, shall they be long or short, patterned or plain, hung straight or looped back to the sides, finished with a valance or with the top edges exposed? These are questions that beset every home decorator and the answers to most of them are concerned with the second function of window hangings, which is to accentuate the architectural trim, and emphasize good proportions or improve faulty ones according to circumstances.

If a formal effect is sought, or the ceiling is disproportionately low, or the windows themselves are too wide for their height, by all means let the draperies just clear the floor in order to emphasize as much as possible the long vertical lines which produce upon the eye an impression of dignity and height. On the other hand, in a cottage, bungalow, or any room planned to be pleasantly informal, or one with too narrow windows or a too-lofty ceiling, short draperies ending at the lower edge of the window apron will give the most pleasing effect and go farthest toward correcting wrong proportions.

Looped-back hangings are more graceful and a little less austere than those which fall straight, but the resulting curved lines are not quite as successful in producing an illusion of height. This, however, is not a serious matter unless the proportions are conspicuously faulty, and the tiebacks offer an alluring field for the display of originality.

In deciding whether or not to use valances there are several points to consider. If the room is architecturally enriched with a carved cornice, paneling, and finely molded woodwork, the floor-length draperies should merely define the window trim without being too assertive, and are best made of some rich but quiet-toned material, plain or self-figured, and hung straight from exposed poles, without valances; but where the interior has no special claim to distinction, the draperies may atone for this lack by being decidedly decorative in both material and style, and here valances are a valuable help. For the informal room they should be simply shirred on the rods, or at most given French headings, but in a more dignified setting the flat shaped valance of interesting outline is the better choice, the elaborate

Continued on page 532

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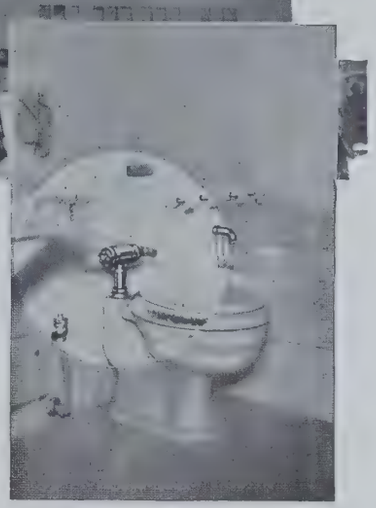

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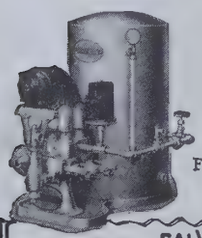

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Household fabrics in Washington's day

Continued from page 488

(and which was quickly adopted by those who wished to have nothing in their homes savoring of Colonial associations), and then to the even slenderer and more delicate Sheraton, and then again from this lovely furniture of Louis XVI influence into the short-lived Directoire, and then into the beginning of the long-lived Empire style.

Consequently, we find a mixture of all these periods at Mount Vernon, which proves that Washington followed no particular style in the furnishing of his home but was constantly adding to his possessions. For instance, when Belvoir, the neighboring Fairfax estate, was sold in 1774, Washington attended the auction and bought a great deal of furniture and left a list of this in his own handwriting. We also know that at various times of his life he sent orders to London. For example, six years after he came into possession of Mount Vernon, Washington wrote to Richard Washington in London:

"Be pleased over and above what I have wrote for in a letter of the 13th of April to send me one dozen strong chairs of about fifteen shillings apiece, the bottoms exactly made by the enclosed dimensions and of three different colors to suit the paper of three of the bed chambers, also wrote for in my last. I must acquaint you, sir, with the reason of my request.

"I have one dozen chairs that were made in this country: neat, but too weak for common sitting. I therefore propose to take the bottoms out of those and put them into those now ordered while the bottoms which you send will do for the former and furnish the chambers. For this reason the workmen must be very exact, neither making the bottoms larger nor smaller than the dimensions, otherwise the change can't be made. Be kind enough to give directions that these chairs, equally with the others and the tables, be carefully packed and stowed. Without this caution they are liable to infinite damage."

In 1759 Washington wrote to London again for "two more chair-bottoms and one more window-curtain and cornice" and also for some china busts and other ornaments.

Washington, like every other elegant gentleman of his day, decided upon all matters of house decoration. It seems that the ladies had nothing to say about the furniture, the pictures, the china, the silver, the wallpaper, the draperies, or, in fact, anything in the house of which they were the presiding deities.

Tapestry inspired is this printed linen, that holds all the rich colors and floral motifs so beloved of the old weavers

The lists of the furniture in each room at Mount Vernon always include window-curtains, so we know that the strong southern light was softened in every room and that the sun produced warm and rich colors as he touched the windows, one by one, in his daily journey around the house, and made the red or blue or green silk or damask draperies, or the many flowered chintz curtains, all the brighter for his visit.

We do not know what fabrics were used at Mount Vernon for the window-curtains, but there must have been a good many during the fifty years of Washington's residence there. To picture the window draperies and other upholstery materials used at Mount Vernon we must fall back upon generalities and take a little survey of the fabrics in the market from 1759 to 1800.

All through this period damask and brocade were very fashionable. There was silk damask, there was silk brocade; there was a worsted damask called brocatelle, and there were a number of worsted and woollen goods known variously as russell, harrateen and serge. Designs changed gradually from large

Continued on page 521

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Household fabrics in Washington's day

Continued from page 520

floral patterns of rather sprawling effect into small and more formal ones, such as bouquets and groups of flowers. Then came the rage for stripes, which started in France in the days of Madame de Pompadour and grew more and more intense in the days of Marie Antoinette, when some wit said: "Everybody at Court looked like a zebra."

The stripe was just as fashionable in materials for household decoration as for those of personal adornment. Consequently, we find the brocades and damasks of both silk and worsted, and all the linen and cotton goods as well, showing stripes of every conceivable width and of every combination of color.

During the Empire Period, checks, lozenges, squares and other geometrical patterns were introduced. Some materials were adorned with the new taste for little wreaths, or garlands, arranged at regular intervals; while others were sprinkled with stars or splashed with dots.

Horsehair, also called haircloth, was a favorite covering for seats, from the middle of the Eighteenth Century. Horsehair chairs were in Franklin's house in Philadelphia, for Mrs. Franklin, writing to her husband in London in 1765, tells him of some additions made to his home: "In the room down-stairs," she writes, "is the sideboard, which is very handsome and plain, with two tables made to suit it and a dozen of chairs also. The chairs are plain horsehair and look as well as Paduasoy and are admired by all."

Reminiscent of gay dinner parties of long ago is this toile de Jouy printed in 1770 and called 'the little drinker'

Paduasoy, by the way, in the name of a silk that came originally from Padua (*Padua soie*). It may be noted here also, while speaking of silk, that the fashionable lutestring was a heavy ribbed silk, the cords of which were the size of a catgut string for the lute. There was also a worsted lutestring.

Returning to the question of horsehair, the fashion for it continued until late in the Nineteenth Century. It is a harsh and unsympathetic material and to-day the poor Victorians are unjustly blamed for it. The taste for horsehair came in about 1750. Horsehair was always stiff and slippery; but it was more attractive in Washington's time, because it was often made in light colors and in fancy patterns of checks or stripes and so on.

Another popular material for covering chair-seats was Turkey-work, which is nothing more or less than worsted work variously produced. The name came from the early examples made in the Seventeenth Century inspired by the Turkey rug.

Worsted work or Turkey-work chair-seats were as popular in Washington's time as they had been in the days of his forefathers. Some of them were imported; others were worked by the dainty fingers of the ladies of the family. Frequently when a chair seat was worn out it was recovered by this means. All kinds of designs were used, perpetuated by all kinds of stitches. There was also an odd method of manipulating the worsted on the canvas (cut to the size and shape of the seat) by which the worsted was raised an inch high or so and then cut by sharp scissors in the form of little pyramids. This was very effective when the pattern was of two colors—scarlet and white, blue and white, green and white, blue and yellow and so on—in squares of about two inches. This style would be also classed as Turkey-work. Chair-seats were often embroidered in crewels. For instance, Anne Le Bresseur, of Charleston, South Carolina, had "an easy chair and cushion covered with crewel wrought and a calico cushion case" and "two crewel wrought chair-bottoms." Curtains were frequently adorned with needlework. One of many

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150 Pounds Pressure

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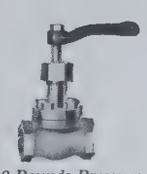
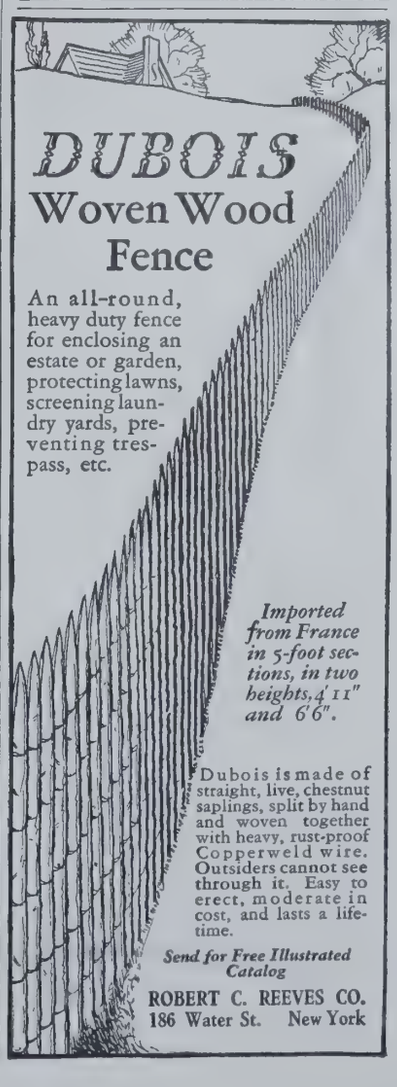


2500 Pounds Pressure



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Hearthstone Editor's

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BUILT—INS FOR EVERY ROOM

Of course you've heard of the woman who, upon looking around her cluttered disorderly kitchen decided to go and take a nap! Tired before she began! Some kitchens are like that. But you've seen other kitchens that just made you want to get busy with a bowl and spoon. That's just plain 'human'—to react to our surroundings. The most important work of the house is done in the kitchen. After all, then, is it much to ask for comfort and convenience and enlivening beauty such as found in other rooms? Shabby, neglected, inadequately furnished kitchens no longer have a place in the modern home. Space formerly given to the pantry is now used for a breakfast alcove—inviting, convenient, economical. Movable units provide extra storage space which every kitchen needs; of different styles, these provide shelf space for dishes, pots and pans, brooms, brushes, cleaning-day necessities. These units may be used as an extension of the kitchen cabinet or wherever wall space and convenience designate. (From 'Fewer Steps in Your Kitchen.')

Much depends upon correct placing of furniture and fixtures such as stove, cabinet, table, refrigerator and utility closets. Arranged in the right relation to each other and to the exits, there is an amazing saving of steps and speeding-up of routine. Time will be saved by providing storage space for dishes in close proximity to the draining board, making it possible to dry and store them all in one handling and virtually without any steps. (From 'Come into The Kitchen'.)

Every house needs a built-in cabinet for silver, dishes and other tableware. Corner china cabinets, sideboards, buffets, and hanging china closets are all included in the ready-built furniture. Quaint and wholly charming are these china cabinets where heirlooms of brass and pewter and willow-pattern are at home; they may be used in the smallest of dining-rooms. Many steps are saved when the house is equipped with a combination sideboard and kitchen dresser. The dining-room side is a handsome sideboard with shelves, drawers and cupboards. The kitchen side is a convenient dresser and either feature can be set out in the room if desired with the other part used as a built-in. (From 'Permanent Furniture'.)

The development and successful application of electric refrigeration has substantially altered the considerations involved in the planning and equipping of the modern kitchen. The universal adaptability of this modern method of refrigeration, its proven dependability and its economy must result in very rapid expansion of its use and consequently in the plans of the modern kitchen equipped with it. That it does not depend on outside ice means that kitchens need no longer be designed so as to place the refrigerator against an outside wall, in an alcove or separate room. Instead it may be located wherever it will provide greatest working convenience; electric refrigerators may be incorporated in the plans of any house large or small. They are made in complete cabinet models of different sizes which can be placed where convenient or which can be built into a closet or cupboard if desired. (From 'Model Kitchens'—Frigidaire.)

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COME INTO THE KITCHEN
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Rooms that hide in the wall are possible with ready-built fold-away breakfast nooks. Closed, this nook looks like a small bookcase, open and with the set unfolded, a commodious and attractive dining unit is at hand. When table and benches are lowered the legs automatically drop into place. The benches are attached to the door with floating hinges in such a way that when lowered there is no weight on the doors. When the table is folded away, the space can be utilized for other purposes. A built-in ironing board can be in the opposite wall ready to let down, making of a small alcove a multi-purpose room. Still another model is for the small kitchen; it, too, folds up and slides into the wall when not in use. The porcelain table top makes an ideal kitchen table, the small seats alongside enabling the housewife to sit at work. (From 'Rooms that Hide in The Wall.')

After a thorough study of hundreds of kitchen plans, it has been found that the predominant features of equipment are the following: kitchen cabinet, dresser, dish closet, broom closet, ironing board, refrigerator, cupboards and breakfast nook. These units have been studied with the aim of perfecting their design and fitting them to the requirements of the greatest number of kitchens and standardizing their construction; they may be used singly or in groups. They will fit into compact kitchens already built, or may be built into a kitchen especially designed to receive them. (From 'Kitchen-Maid Standard Units.')

Builders everywhere have recognized the necessity of the built-in ironing board. The standing type is the most generally recognized board. In this all working parts are of metal, the board adjustable to two heights. There is no chance for looseness as the board is set in the wall and is rigid when in use. This unit is built so that is can be removed from the wall-case permitting it to be used in other parts of the house if desired. (From 'Masterbilt Wall Fixtures.')

There are built-in conveniences for every room in the house—serviceable, compact things that will increase the comfort of your home and enable you to use every foot of space to advantage. The sloping ceiling becomes a desirable feature when the space under the eaves holds a built-in dressing table or room-end with hanging closet or tray case. There are hanging closets that hold much in small area; for bedding and household linens the linen case is indispensable. Built-in trays and drawers provide ample space for linens with open space above for bulkier blankets, all properly sized to be neatly enclosed by interior doors. (From 'Curtis Woodwork'.)

And then, too, why should not your kitchen be colorful? It may have a different kind of beauty from other rooms but beauty of its own kind it must have nevertheless. The kitchen has broken into society! (From 'Come into the Kitchen.')

Continued on page 524

Robert Tappan, Architect

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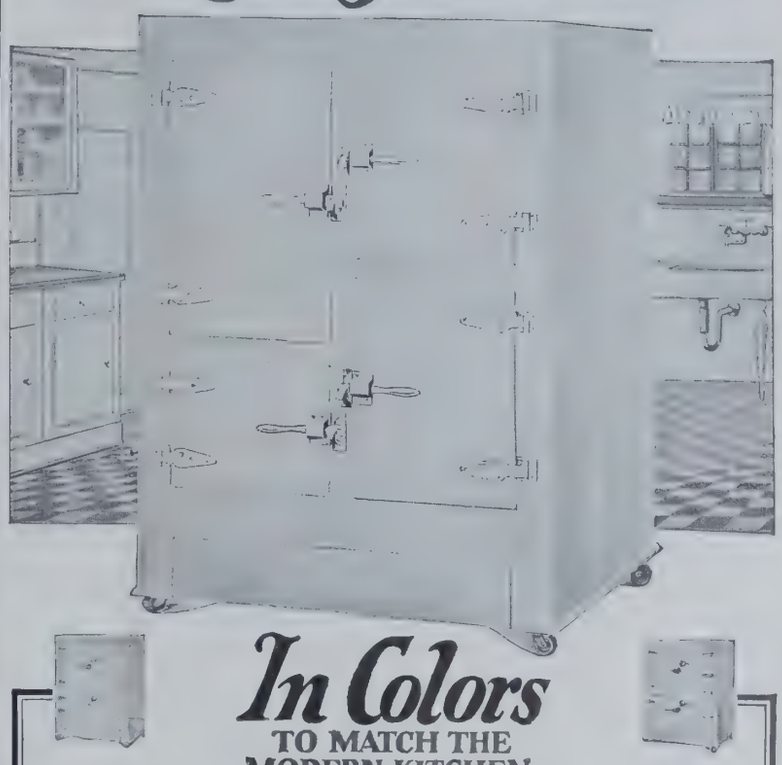

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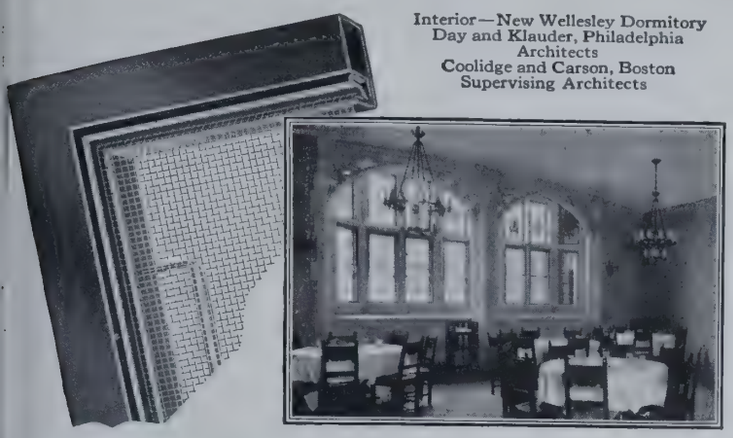

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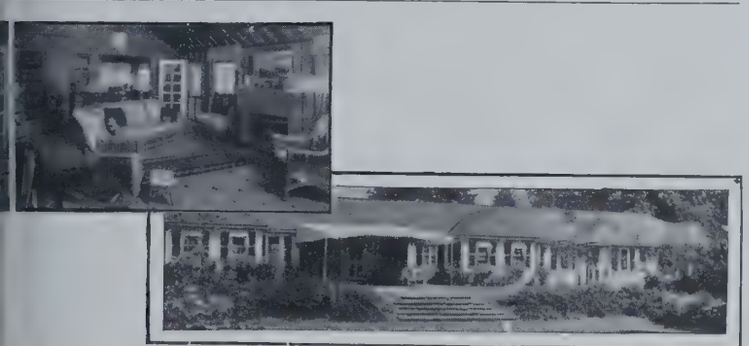

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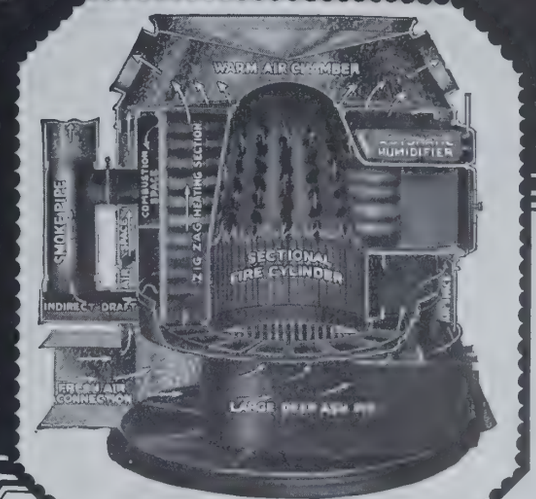

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Garbage, tin cans and rubbish of all kinds are dropped through a handy hopper door in or near the kitchen, and fall to the brick combustion chamber, connecting with your regular chimney in the basement. A match lights the air-dried accumulation, and it burns completely without gas, coal or other fuel — no operating cost. Tin cans and such non-combustibles are flame sterilized for removal with the ashes. Costs no more than a good radio, but must be built in when building.

The Kernerator was selected for the Home Owner's Service Institute's Model Homes being built in thirty principal cities.

Consult your architect or contractor—over 2500 have used and recommend the Kernerator. Write for booklet, "The Sanitary Elimination of Garbage and Household Waste."

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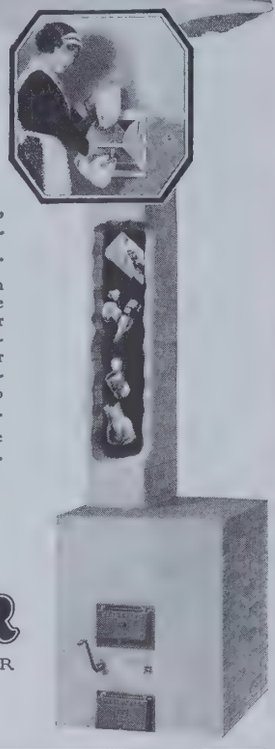

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Being primarily a hobbyist I have come to the conclusion that the better Irises are the only worth-while ones. The problem lies in being able to convince others that a 50c sort really *is* twice as fine as a 25c variety. And because I have a reasonable surplus of some extra-choice sorts, I am ready to divide, on the fairest terms imaginable—just to get acquainted.

$25 worth of Irises for $5

Fifty-four fine plants

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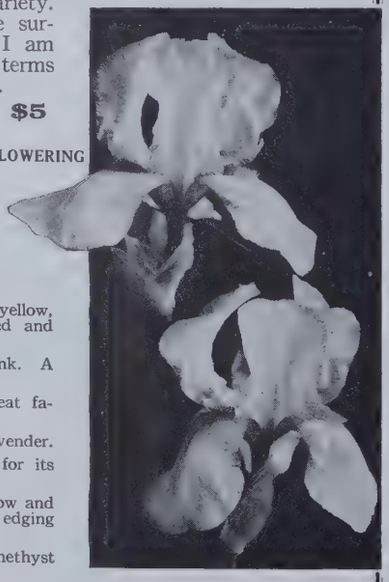

Nibelungen—Fawn standards; purple falls with a narrow yellow border. Value 50c

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Rose Unique—Very early. Bright rose. Free flowering. Value 50c each.

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Trojana—Light lavender-violet and amethyst violet. Very fine. Value 50c each.

I will send four plants each of the above ten choice varieties; also four plants each of two other varieties of my own selection, all properly labeled, for $5.

And I will add, without extra cost, one each of the following: Ambassadeur—the world's finest. Value $1.; Opera—One of the richest colored Iris. Value 75c.; Cecile Minturn—A gorgeous pink. Value 75c each.

ADD A DOLLAR FOR A COLLECTION OF SIX EARLY DWARF IRIS, MY SELECTION, ALL LABELED.

AND ANOTHER DOLLAR FOR A COLLECTION OF 6 INTERMEDIATES

Now Is The Time To Plant Iris

Robert Wayman **Bayside, L. I., N. Y.**

Garden greenery, evergreen and flowering

Continued from page 486

For a symmetrical hedge or wall, the Arborvitae, the Hemlock or the Japanese Cypress (or Retinispora) are fine as they thrive under the necessary frequent clipping. Red Cedars also are trimmed often, to maintain their tall, slim appearance so beautiful for backgrounds, yet they may be trained in any shape desired—and the young trees sometimes are substituted for low Boxwood edges.

One grower offered a 500 foot Hemlock hedge 35 years old! Imagine its height and thickness!—yet it was announced ready for delivery by rail or tree-movers! And a Hornbeam hedge, that had been kept trimmed to 4 feet, was ready to be set as

The evergreen garden at Country Life Press—the home of Garden & Home Builder—where over a hundred varieties thrive

a shield to a service court, or to grace a terrace as desired—but this is classed as deciduous, and takes a russet-brown during the winter.

Japanese Yew, not so formal, is perfectly hardy here, comes in several varieties, of different shapes and height, and is especially favored for its deep, rich tones of green.

For softening the stiffness of a tall hedge background, the Firs—white, Blue and Silver—are popular, with the Douglas one of the most important and rapid growing. The highly prized Junipers come listed in one catalogue alone in about 30 varieties, of different shades, heights and forms. The Spruces are available in nearly as many specially named kinds, and as they make the tightest sort of a hedge, they are valuable for evergreen windbrakes, especially at the seashore where they stand the salt spray.

The White Pine is generally pronounced the finest in its class as it is rapid growing, dignified in mass, yet always in demand for specimen use. Many of the 15 or 20 different Pines, however, are used in great quantities along our coast, and belong in every collection.

The various Yews are highly important in 'facing down' the taller planting—the dark, glossy English Yew with its beautiful scarlet-covered seed; the Irish Yew, a pyramidal and formal form of the English; the Canadian Yew, low spreading and bushy, with many others besides the previously mentioned Japanese. These can be bought from one to three feet high, and for many places and purposes are indispensable.

Boxwood, a native of England, does best in rich soil, in a moist, partially shaded situation, and in its way corresponds to old lace and family silver. While often kept clipped to make low edgings around flower beds and borders it is frequently found on old estates in the full majesty of its maturity. The dwarf Box which needs little control, is the time-honored edging in old gardens and is slow growing indeed.

THE FLOWERING EVERGREENS

In the line of flowering evergreen shrubs, which should be better known and more generally used, we have almost as wide a choice.

Rhododendrons, where they will thrive, are always popular

Continued on page 52

Garden greenery, evergreen and flowering

Continued from page 526

not alone for their masses of lovely white, pink, lavender, purple and rose blooming in May and June, but as well for their broad, thick, decorative leaves which persist through the winter. The various kinds which grow wild on the mountains are perfectly hardy, in soil containing much leafmold; but on home grounds they thrive in a good rich garden loam, or clay lightened with sand and peat moss. One well-known authority says, 'Rhododendrons love moisture, both at their roots and overhead; and they dislike excessive sunshine. Their objection to lime limits their general cultivation to those parts where the soil is non-calcareous'; but as another points out, this limitation can be overcome by building up a bed of fresh soil that is free from lime, above the surrounding surface. If the fresh soil were merely put in a pit or pocket, on the same level, it would soon become lime impregnated. Then plenty of leaf mold or peat moss will help hold the moisture around the roots and keep the soil cool, while a mulch of the peat will aid in maintaining the necessary acid soil condition and prevent the surface from drying out. Thus the back of a bed—especially along the north side of a house—could be easily prepared for these lovely broad-leaved evergreens, yet to-day the kinds known as the Catawbiense Hybrids will thrive in full sunshine! Once properly planted and well established, they grow with no more care than Lilacs, and charm throughout the entire year.

Mountain Laurel (or Kalmia as it is catalogued), is equally popular where it is known, and especially valuable for combining with Rhododendrons. It requires the same general conditions, and can be bought in small plants for front line planting, if desired, while it thrives well in shade. It will attain 8 feet, and makes a lovely lawn specimen either when in full June bloom or with simply its all-year foliage.

In this attractive flower garden of Mr. Charles E. Mather the accents and background are supplied by the evergreens

Evergreen Azaleas of several kinds, with their May bloom of magenta, pink and white, not growing so tall as the Mountain Laurel and the Rhododendrons, are invaluable for edging the other planting.

Andromeda, with its lily-of-the-valley-like March blossoms, is perhaps even less well known in many sections, yet it also comes from mountain regions, and will thrive in those gardens spots often not easily filled. The species floribunda is a gem for use in the rock garden; but it unfortunately will not endure the trials of a Boston winter. As the buds of Andromeda (like the Rhododendron and many other shrubs,) form months in advance of the blooming period and show a definite whiteness, it has the appearance of being in flower all winter!

Heather (Erica) whether in summer or winter is always picturesque. The European, which has been naturalized in places through New England and along the coast, needs no protection. It is available in many varieties and different colors, and being low growing, is always recommended for the front of the shrubbery and in rock gardens. It is especially worthwhile as it blooms most of the summer. Its secret of cultivation, besides the non-lime soil is exposure to full sunlight.

Viburnum rhytidophyllum (—what an awful name), commonly called the Leatherleaf Viburnum, is an invaluable member of the Viburnum family as it is an evergreen, and has leaves 8 or 9 inches long, prettily crinkled, and bears yellowish white flowers that are followed by berries of deep red.

An evergreen Thorn, with an equally difficult name—Pyracantha lalandi, or Laland's Firethorn—is probably just as difficult to find but equally desirable, and carries white flowers that are followed by berries of an orange shade.

BARGAIN for Flower Lovers

Now is your chance to get acquainted with *Pfeiffer grown* and *Developed* perennials,—Iris, Peonies, Tulips, Gladiolus that lead for size, beauty, hardiness and coloring. Iris is in popular favor with landscapers for borders, beds and planting in front of shrubbery. Buy now for fall planting. An introductory bargain that gives double value and lasting beauty.

$1.00 *IRIS FREE*—"Mother-of-Pearl"—(pale bluish lavender with faint creamy undertone). A gem among Iris, given with $2.50 collection. **Free**

IRIS

17 named, choice varieties, regular sized plants, worth 25c or more each—all for **$2.50**

Am. Black Prince. A. E. Kunderd, Celeste, C. A. Pfeiffer, Gertrude, Her Majesty, Lohengrin, Loreley, Mme Chereau, Mary Garden, Queen Alexandra, Rhein Nixe, Sherwin Wright, Mrs. W. E. Fryer, Archeveque, Monsignor, Fairy. *Collection of 17 Iris in all,* worth $4.60, sent postpaid as introductory offer for *only* $2.50 together with $1 *"Mother-of-Pearl",—FREE.*

3 Peonies *Extra Fancy* **$3.00** ONE Chestine Gowdy, a $1.50 Pink and cream Peony FREE. **FREE**

This trio of peonies are extra choice and valued at $1.50 to $2.00 per root. Note their ratings, 9.0 Baroness Schroeder, Midseason white; 8.8 Karl Rosenfield, Midseason red; 9.0 Sarah Bernhardt. late pink, all sent postpaid for $3. together with a $1.50 Chestine Gowdy to make it a special bargain.

Order direct or write for catalog and prices on Pfeiffer's finest in hardy perennials.

The Pfeiffer Nursery Winona, Minn.

Do You Grow Roses To Feed the Bugs?

OF course, that is not what you intend to do. But it amounts to that if the bugs are permitted to feed on the Roses which have cost you time, effort, and money.

Many Rose growers have found a very simple way to free their choice plants from insect attacks of all kinds. They simply use Insectilizer, applying it freely to the soil several times during the growing season.

Insectilizer is made from the choicest tobacco stems and leaf. It is rich in nicotine. As the material decomposes, the nicotine fumes are released and the bugs simply refuse to stay. Simple isn't it? Yes, and effective.

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Practical suggestions for the picnic

A. LOUISE FILLEBROWN

A dainty supper served in the cool depths of the woods, or a shore dinner over an open fire on the beach, holds a fascination that is irresistible to even the most fastidious people. They will ignore sand in the coffee and forget the irritating mosquito or other attendant evils of the out-of-door picnic when they see the cool shadows creep through the trees, or the blazing sun going down behind sparkling wavelets to the accompaniment of a welcome breeze.

There are, however, many short cuts to comfort and convenience for the out-of-door meal. One of the most indispensable is the square of rubberized silk to spread below the tablecloth to keep the dampness from coming through. It also has other uses: it may be wrapped around the basket holding the luncheon, or spread on the ground beneath the pillows and blankets.

The picnic kit itself has been planned for the real camper who builds an open fire and cooks his meat over a grill, or for the more luxurious picnic that is prepared in the kitchen and carried in vacuum bottles and cans to the mountain or beach. The first type of kit comes usually in a black lacquer box, about two feet long, and includes a very practical equipment, consisting of two heavy iron grills to put over the fire, three aluminum pots for cooking, an axe, two large knives, plates and, spoons, knives and forks. With this is found also a folding water pail, made of steel and canvas, and six aluminum cups that fit into each other. There are also folding stools, with steel legs and canvas tops, so small that they slip into the pocket of an automobile.

A large thermos jug is quite an improvement on the thermos bottle. It holds a gallon, and the top is so large that many things besides coffee or soup can be put in it. An icebox, planned to fit on the running board of a car, is also practical. It is long and

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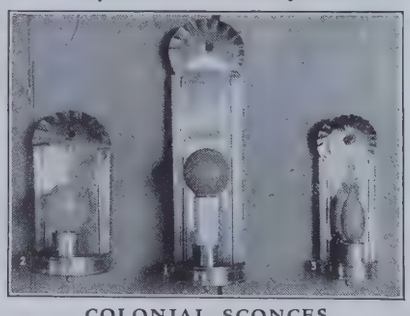

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narrow, of course, with one compartment next the ice for milk bottles, and beyond that a space for butter, meat, etc.

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There are many kinds of small folding tables and chairs for the more formal picnic. The most serviceable are of light steel, with a colored lacquer finish. They are small enough to slip under the robes hung behind the front seat in the regular touring car, or they will go in the luggage space of a roadster. The small chairs have canvas backs and seats in gay stripes, and it is easy to find colored oilcloth table covers and doilies that will harmonize with the shade of the furniture.

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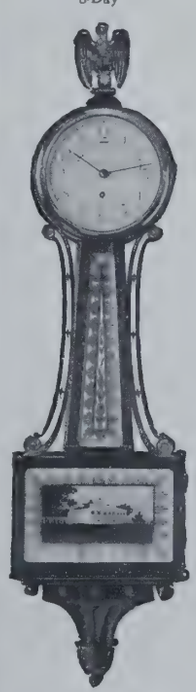

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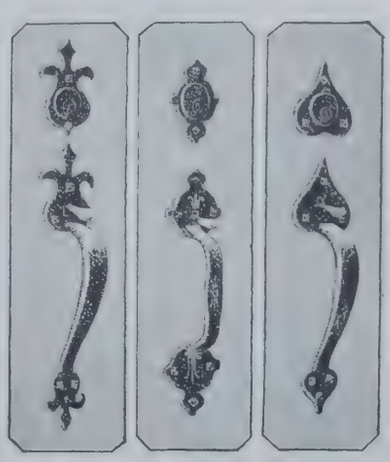

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National garden association

Continued from page 504

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Through its Extension Service offers a long list of films easily secured either by writing direct to Raymond Evans, Motion Picture Dept., or to your own state agricultural college. Those holding the greatest interest for garden clubs are What the Forest Means to You, Garden Gold, Home Gardening, A Plant Disease and How it Spreads, Trees of Righteousness and two others on forest fires, The Red Enemy and the Fiery Lance.

Iris lovers will be interested in the lantern slides owned by the Iris Society, which are in charge of Mrs. S. B. Water, Edgecliff Point, Walnut Hill, Cincinnati, Ohio, and which may be rented by garden clubs and other horticultural societies.

The three films sponsored by the Association, Tulip Land (2 reels), Let's Go Fishing, and A Pair of Wooden Shoes (each one reel), are available to clubs at slight rental cost. For full information about these Holland bulb films, also for free constitution and program for garden clubs address the National Garden Assn.

ELLEN D. WANGNER, *Secretary.*
Garden City, Long Island, N. Y.

Household fabrics in Washington's day

Continued from page 521

instances occurs in the will of Anthony Walke of Fairfield, Princess Anne County, Virginia: "To my son, Anthony, my suit of embroidered curtains in remembrance of his mother, Jane Randolph, who took great pains in working them."

Color was so notable in the Colonial home of elegance that the bedrooms were called variously, and by reason of the draperies, "the Red Room," "the Blue Room," "the Green Room," and "the Yellow Room." This we know, from the inventories and diaries of the period. Generally speaking, the colors were heavy and dark in tone; the lighter shades, so popular in France, do not seem to have been favored on this side of the Atlantic. The taste for color followed that of Georgian England.

Brightly flowered chintz was popular; and, as the chintz mania was still raging in Europe, a great many designs reached the American market from both England and France.

The fashion for chintz naturally came with the fashion for china, although the home of chintz was India. The fantastic and brightly hued material opened up a world of delightful design new to European eyes. The fascinating Indiennes and Persians came from Pondicherry, Patna, Madras, Seringapatam and other places and their tulips, pomegranates, lotus and many unfamiliar flowers *always exhibited the five colors of red, blue, yellow, green and purple*. Sometimes scenes of Hindu life were also depicted.

Originally printed at Jouy, this old French print is as bright and clear as when fashioned over one hundred years ago

The ships of the English East India Company, the Dutch East India Company and the French Compagnie des Indes could not bring enough of these fascinating materials. Consequently, the French established manufactories of their own to make these *toiles peintes*. Trouble grew out of this: the owners of silk factories persuaded the Government to prohibit the making of chintz in France. However, factories sprang up in England, Switzerland, Alsace, Germany, Holland and Portugal and the European markets were well supplied. England, of course, sent her products to her Colonies in such number that we cannot conceive of a Colonial home of any taste without at least one chintz bedroom.

When the ban was lifted in France in 1739, the head of finances at Versailles, M. de Tavannes, took advantage of his secret knowledge to found a manufactory at Jouy, near Versailles and gave it to the charge of Christopher Oberkampf, a young man who had made a great success in Mulhouse in Alsace. Oberkampf attracted the most artistic designers, kept abreast of the fashions and sent forth those famous Toiles de Jouy, which are so eagerly collected to-day. During and after the American Revolution the artists at Jouy made many designs that would appeal to the country across the Atlantic. "America Triumphant," for instance, came from Jouy; also "America Presenting at the Altar of Liberty her Illustrious Sons" (I nearly wrote her favorite sons); "L'hommage de l'Amérique et de l'Europe;" and many scenes in which George Washington, Benjamin Franklin and William Penn are the chief figures in groups where leopards, lions, flying fish, macaws, palms and banana-trees prove that the designers had more enthusiasm than knowledge regarding American flora and fauna.

About the middle of the century the English discovered a method of printing engravings directly on the body of china before it was fired; and this "transfer printed" or "pencilled china" became very popular. It was a cheaper process than painting by hand and one that made it easy to keep up with the events of the day. Handsome china from Worcester and other noted works and the cheap grades of pottery such as Liverpool delft and Old Blue Staffordshire were plentifully decorated with American personalities, naval-battles, landscapes and other scenes likely to hold the trade of the lately lost Colonies and newly made States.

As soon as the manufacturers of chintz and other cotton

Continued on page 532

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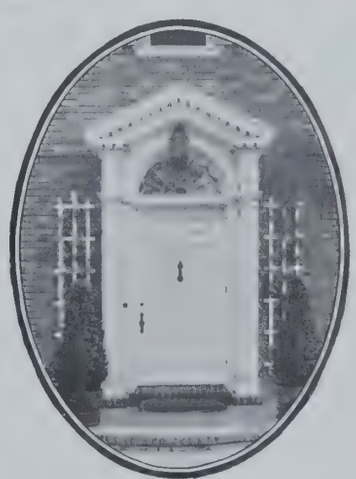

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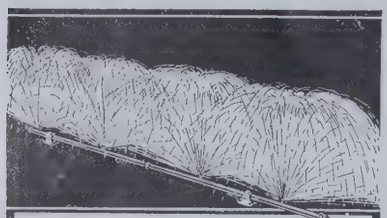

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Headquarters for all types of watering equipment.

WHITE SHOWERS
Incorporated
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Household fabrics in Washington's day

Continued from page 531

goods saw the transfer printed, or pencilled china, they applied the copper-plate printing to their own goods; and the factories in Manchester and other English towns, in Switzerland, Alsace and other places as well as those of Jouy and other French centres, devoted much of their output to designs directed to the American market.

This "pencilled calico" was known in our country almost as soon as it was in England. Franklin, who was up to date and well informed about almost everything that was new, was one of the first Americans to buy the new goods.

Copper-plate furniture calico or chintz had a long popularity. Among lists of importations we find: "furniture callicoe single and in two blues, large pencilled furniture callicoe (1765); printed and pencilled furniture callicoe, purple, dark blue, pompadour and fancy ground chintz (1768); handsome dark and light ground callicoes and chintzes and red and white copper-plate furniture chintz (1772); blue and white pencilled furniture chintz (1772); India, English and Patna chintzes, India chintzes for bedspreads, Marseilles quilts and red and white, blue and white and purple furniture callico (1772); chintz furniture, red and white, blue and white, yellow and white, crimson and white, green and white (1773); and Patna chintzes (1774)."

We also find among the long lists of advertised importations: "India damasks, chintzes, camblets, calimancoes, and embossed serges (1755); horse hair and brocaded silk (1757); worsted damask suitable for furniture (1757); flowered damasks for furniture (1759); Turkey-work seats for chairs (1760); fine striped lutestring for furniture (1769); beautiful painted canvas hangings for rooms (1760); yellow and crimson silk damask windowcurtains (1762); blue and green worsted damask for furniture (1762); crimson, blue, green and yellow harrateens with lines and tassels to suit (1762); worsted furniture check (1764); haircloth for chair seats and staircases (1764), etc.

Poems as well as historical subjects often furnished inspiration for the old toile designs: this was called 'The Cotter's Saturday Night'

Being your own decorator

Continued from page 519

festooned and be-tasseled affairs being left to period rooms and the dictates of the professional decorator. Often good results can be secured by using figured material for the valance and tiebacks and plain for the draperies, or vice-versa; or when a plain material is used throughout, a shaped valance may be enlivened with embroidery, appliqué, or merely outlined with a decorative galoon. Cornices are again to the fore, ranging from painted wood or wood smoothly covered with fabric, to the most elaborate designs in wrought iron, gilt metal, and mirror glass.

The choice of fabrics is made difficult simply by the multitude of alluring weaves and patterns which flood the market. The old rule of 'plain hangings with figured walls, and figured hangings with plain walls' is a safe one to follow, but like every rule it has exceptions. It is entirely possible to use figured walls and hangings in the same room provided the pattern of one—usually the hangings—is larger in scale and more pronounced in color than that of the other, but the choice requires nice discrimination and a sure feeling for balance.

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American and European

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Gardens of Mediaeval Europe

Continued from page 493

As in the case of Pachomius, the sister of St. Benedict was the mother superior of a convent, and from this period cloisters became more numerous. Most of them had their garden of flowers and possibly of herbs as well.

How important the herb garden was considered by the monasteries is brought out in a rhymed description called the 'Hortulus' or 'Little Garden,' in the 9th Century, by Walafridus Strabus, a Benedictine monk at the monastery of Fulda.

Among the flowers, he eulogizes the Rose as a symbol of martyrs, and the Lily as that of purity, but devotes practically his whole attention to these two species. He takes pains, on the other hand, to describe more than twenty different herbs, and goes into details upon their medicinal virtues. Sage was valued for the tea made from it, which was apparently good for everything from a cold to a tonic. Rue was an antidote against certain poisons. Wild Licorice was mixed with Peonies as a remedy for

The labors for the month, from a textile of about 1450: April (left) shows a man pruning and a lady picking flowers.

fevers. Strabus had even heard that it would drive away thunderbolts. Wormwood in a decoction was a cure for thirst caused by fevers, and was also good for fevers when applied to the head. Horehound, when taken in hot draughts in large glasses after supper, was a specific against colds and sickness in the chest. The bruised roots of the Gladiolus were soaked in wine and placed on abcesses. Chervil would stop bleeding. Betony if taken continuously, was recommended as a strength builder. Mint was good for the voice, and together with Pennyroyal was a great aid against indigestion. The Poppy was used in hot fomentations for pains. Lilies crushed in a mortar were a specific against snakebite. Similar medicinal properties were ascribed to Fennel, Lovage, and Celery.

St. Bernard of Clairvaux in the first of the 12th Century, informs us that both an orchard and a garden were within the walls of the monastery: 'Within the enclosure of this wall many and various trees, prolific in various fruits constitute an orchard resembling a wood, which, being near the cell of the sick, lightens the infirmities of the brethren with no moderate solace, while it affords a spacious walking place to those who walk and a sweet place for reclining to those who are overheated. . . .

'Where the orchard terminates, the garden begins, distributed into separate plots, or rather, divided by intersecting rivulets; for although the water appears stagnant, it flows nevertheless with a slow gliding. . . .'

The herbs and flowers to be found in the ordinary garden of the monastery at the end of the 12th Century are indicated in a passage by the monk Alexander Neckam: 'Here the garden should be adorned with Roses and Lilies, the Turnsole (Heliotrope), Violets, and Mandrake; there you should have Parsley, Cost, Fennel, Southern-wood, Coriander, Sage, Savery, Hyssop, Mint, Rue, Ditanny, Smallage, Pellitory, Lettuces, Gardencress, and Peonies.'

At about 1100 A. D. we read that Christina, who was mother superior at Romsey, England, cultivated Roses, Lilies, and other flowers inside the walls of the convent, and that one time her royal brother, William Rufus, stopped at the convent and examined them.

During the Dark Ages the nobles and feudal lords made war upon one another unrestrained by any religious reverence such as they had for monasteries, or by the central authority of the king. For this reason the castle of the noble was so strictly a fortress that there was little room on the grounds within its walls for ornamental gardens. Kitchen vegetables were, of course, raised either within or without the walls, but the only flowers cultivated were in a small court, or sometimes along the top of the wall itself.

Continued on page 534

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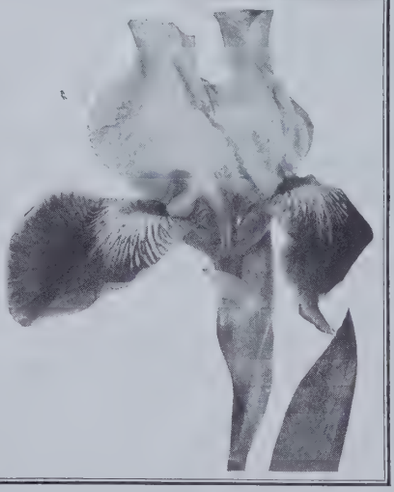

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Gardens of Mediaeval Europe

Continued from page 533

The first of the Mediaeval medical schools was established at Salerno, in Italy, in the 11th Century. In connection with it was cultivated a medical garden for the instruction of the pupils. It was customary for the doctors to have their own herb gardens to supply them with the herbs not readily obtainable.

Beginning with the 11th Century the illuminations in the manuscripts at rare intervals give us some idea of gardening and gardens at the time. A manuscript of the 11th Century illustrates plowing, the pruning of trees, and digging and raking, as appropriate work for February, March, and April. An illumination of about 1200 shows a small garden adjacent to a castle wall, and what is worth noting, the setting out of a few flowers in regular plots of ground.

Three compositions in a remarkable series of scenes from a piece of tapestry of the 15th century illustrating the various months

In the 15th Century the miniatures in the manuscripts become more frequent and much more complete in detail.

A remarkable series of scenes from a piece of tapestry of this period illustrates the various months. April shows a man pruning trees, and a lady picking flowers; May illustrates a couple walking in the garden, and, what strikes us as highly peculiar, two children taking a bath in a tub underneath the shrubs. A fine miniature in a copy of the 'Romance of the Rose' dating from about 1480, depicts a fountain and trees in one section of a garden, while in another section are rectangular beds of flowers, other trees, and a small shrub protected by an iron railing around it.

In the 15th Century with the rise of national power, the wars between the feudal lords subsided, and it became safer to construct grounds outside of the castle. This gave rise to what is called the lover's, or pleasure, garden. This is the subject of one of the oldest copper plate engravings, which was produced by an artist in the Netherlands. It shows ornamental flowers and shrubs arranged in irregular fashion with a tiny rivulet winding through the grounds. In an open space is a table in the form of a pedestal with a wide top upon which were served fruit, confections, and beverages. One bottle may be observed cooling in the stream. In the very foreground are benches and several couples. On one of the benches may be noted a plant in a pot, which probably implies that it was an imported species.

In the meantime descriptions of plants had been put in more popular form. The comparatively scientific descriptions of plants by Dioscorides were popularized into a Latin herbal as early as the 13th Century, and from that time various other herbals were produced, all based more or less on the work of Dioscorides.

In the second half of the 15th Century the illuminated manuscript called the 'Heures' of Anne de Bretagne was produced. The illuminations at the side of the page contain a few partial scenes of gardens, one of which proves that trees were then occasionally pruned into highly artificial forms. But the most remarkable feature of these illuminations, is that they picture, in colors put on by hand, hundreds upon hundreds of different species of trees, fruits, shrubs, plants, flowers and grasses, to say nothing of the insects frequently found down there.

In the meantime the development of the Renaissance in Italy brought to light many Latin works of literature which had been lost for centuries, and created a strong tendency toward the imitation of classical antiquity. One of the artists greatly interested in the revival was Leon Battista Alberti, 1404–1474. He was much taken with the description by Pliny the Younger of his garden, and started a modification of the Italian gardens to make them correspond more closely to the ancient Roman. He introduced Corinthian pillars as supports for vines, and the employment of colonnades and artificial grottos. His idea was that the garden should have a regular geometrical plan, both in its general outline, and its subdivision into details.

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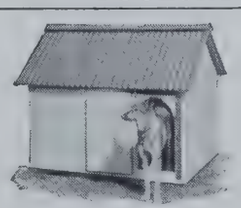

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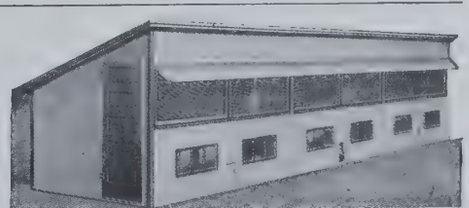

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They Grinned When the Waiter Spoke to Me in French

—*but their laughter changed to amazement at my reply*

WE had dropped into Pierrot's for dinner—Pierrot's, that quaint French restaurant where the waiters speak nothing but French. Jack Lejeune, who boasted a smattering of French, volunteered to act as interpreter.

"Now tell me what you want to eat," announced Jack grandly, after we were seated, "and I'll 'parley' with the waiter."

With halting French phrases and much motioning of hands, Jack translated our orders to the waiter. Finally Jack turned to me.

"What's yours, Fred?" he asked.

"Virginia ham and scrambled eggs," I replied.

Jack's face fell. He knew that my order would be difficult to translate into French. However, he made a brave effort.

"Jambon et des———et des———" but Jack couldn't think how to say "scrambled eggs." He made motions as if he were scrambling eggs in a frying pan, but the waiter couldn't get what he was driving at.

"I'm afraid you'll have to order something else, Fred," he said finally. "I can't think of the word for 'scrambled eggs.'"

Everybody smiled—everybody except me. With great ceremony I beckoned to the waiter. "I'll explain my order to the waiter," I said. A chuckle ran around the table.

"Fred can't speak French, can he?" I heard a girl whisper to Jack.

"No—he never spoke a word of French in his life," came the answer. "But watch him. This will be funny. He'll probably give an imitation of a hen laying an egg."

A Tense Moment

The waiter addressed me. "Monsieur, a fait son choix?" he asked.

There was a pause. All eyes were on me. I hesitated—prolonged the suspense as long as possible. Then in perfect French I said to the waiter: "Oui, Donnez-moi, du jambon aux oeufs brouillés—jambon de Virginie."

The effect on my friends was tremendous. The laughter stopped. There were gasps of amazement. In order to heighten the effect, I continued for several minutes to converse in French with the waiter. I asked him all sorts of questions—what part of France he was from—how long he had been in America, and many other queries. When I finally let the waiter go, everybody started firing excited questions at me.

"Fred! Where did you learn to speak French like that?" "Why didn't you tell us you could talk French?" "Who was your teacher?"

"Well, folks," I replied, "it may sound strange, but the truth is I never had a teacher. And just a few months ago I couldn't speak a word of French."

"Quit your kidding!" laughed Jack. "You didn't develop that knowledge of French in a few months. I thought it took years to learn to talk like that?"

"I have been studying French only a short while," I insisted. And then I told them the whole story.

How I Learned French Without a Teacher

"Did you ever hear of the House of Hugo?" I asked.

Jack nodded. "That's that famous Language Institute over in London, isn't it?"

"Yes," I replied. "They've been teaching languages for over a century. Thousands of Europeans have learned foreign languages in a surprisingly short time by their 'at-sight' method."

"But what's that got to do with your learning French?" asked Jack. "You haven't been over there taking lessons from the House of Hugo, have you?"

"No, I couldn't go to the House of Hugo, so the House of Hugo came to me," I replied quizzically.

My Friends Look Startled

"Here's what I mean," I said. "The authorities of the House of Hugo got together recently and decided to condense their knowledge of language instruction—their experience in teaching French—the secrets of their wonderful method into a *course of printed lessons*—a course which anyone could study at home.

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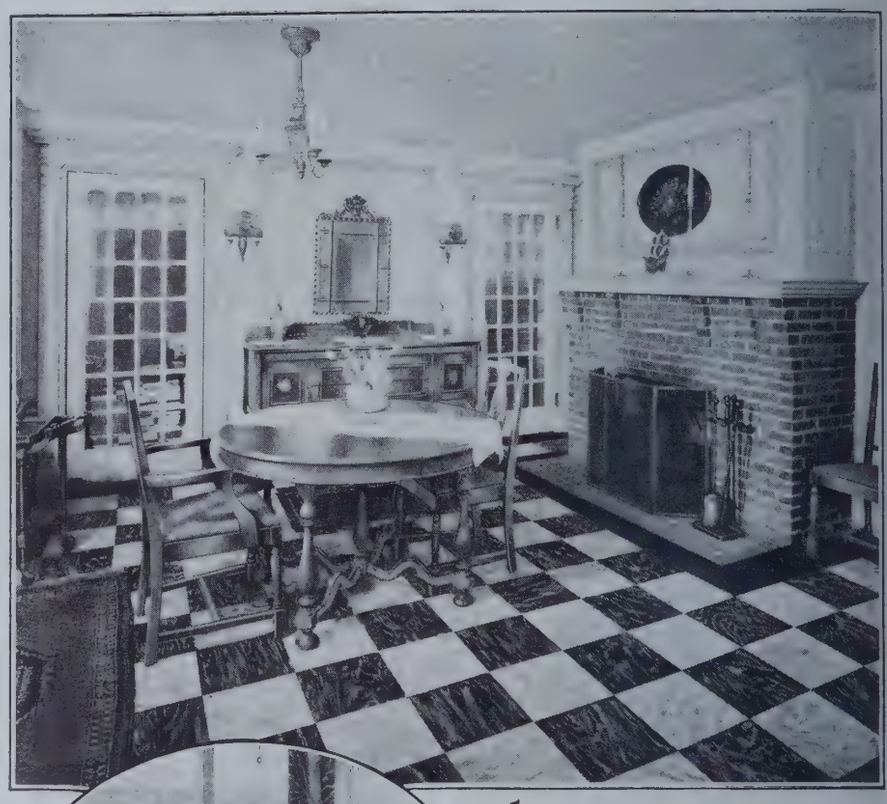

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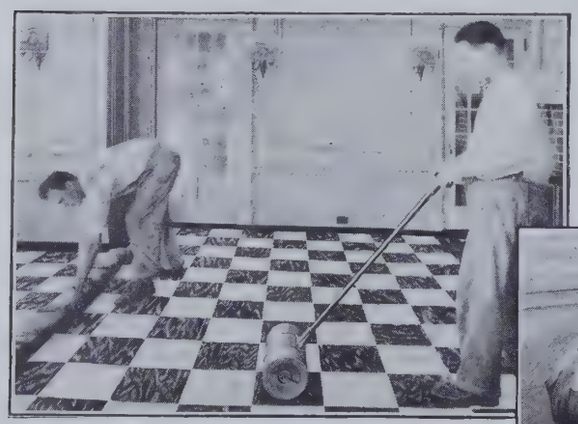

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Burpee's Bulb Catalog is an interesting book containing the very best varieties of Tulips, Hyacinths, Crocus, Narcissus, Phlox, Peonies, and others.

Write for your copy of Burpee's Bulb Catalog today. It will be mailed to you **Free.**

W. ATLEE BURPEE CO. *Seed and Bulb Growers* **Philadelphia**

The Meaning of "B & B"

THE great majority of the Azaleas, Rhododendrons, and other broad leaved Evergreens I ship, is dug with a fine *ball* of soil and securely *burlapped* for transportation. It costs more to handle stock in this fashion but I feel that any expense is justified that brings me as fine a letter as this, telling of resulting satisfaction.

Moscow, Pa., April 14, 1927

Dear Sir:

Your shipment of plants covered by our two recent orders arrived a few days ago. All the stock was the finest we have seen in our experience. We were so pleased with the packing and condition of the plants that we called in several people from the surrounding neighborbood. We are extremely satisfied and pleased and will in future purchase from you such plants that we know you can supply.

Very truly yours,
(signed) James R. Porter
Thornwood Nursery

This is the month to transplant hardy evergreen Azaleas, Kalmias, Rhododendrons, etc., etc. All these are ideally adapted to foundation plantings. Please write for my freely illustrated catalog, recognized as one of the great guides to naturalistic planting.

EDWARD GILLETT
Fern and Flower Farm
3 Main St., Southwick, Mass.

The Wayside Gardens Co.

Largest Growers of Hardy Plants in America

Mentor. Ohio.

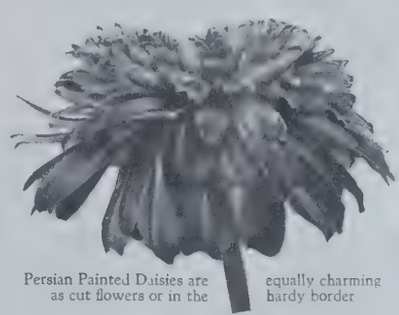
E. H. Schultz, Pres. J. J. Grullemans, Sec. Treas.

Midsummer Greetings

You are cordially invited to write for a copy of our latest Midsummer Plant Catalog just off the press. You will find it bigger and better than ever before, a trustworthy guide of the finest hardy plants grown in America and to the greatest collection of hardy perennials in this country. Freely illustrated with attractive pictures from real photographs of the object shown, it will help you to form a correct understanding of what you buy even before the plants reach you.

Two Families to Plant NOW!

Both the Oriental Poppies and Persian Painted Daisies (Pyrethrums) are now in dormant condition and should be transplanted now for success. Upon this fall's root action depends the quantity and quality of next year's flowers. Here are varieties of varying beauty all bound to make a handsome addition to your hardy border



Persian Painted Daisies are equally charming as cut flowers or in the hardy border

Oriental Poppies (*Papaver*)

		3	doz.	100
Papaver Orientale	Bracteatum, giant red	$1.00	$3.00	$20.00
" "	Mrs. Perry, pink	1.10	3.25	22.50
" "	Beauty of Livermore bld. red	1.35	3.75	27.50
" "	Perry's White	1.40	4.00	30.00

Persian Painted Daisies (*Pyrethrum*)

Pyrethrum, strong field clumps of double and single flowered mixed	.85	2.50	15.00

P. S. The catalog mentioned above also offers the choicest product of Holland in the way of bulbs of Tulips, Hyacinths, Crocuses, etcetera. Darwin Tulips have become a most essential part of the hardy border. For an ideal combination service in hardy perennials and Dutch bulbs come to headquarters at Mentor.

"Kentucky Bred"

"Kentucky Bred" Peonies and Irises

BRAND new—a book of garden treasures for planting this fall, a listing of "Kentucky Bred" spring flowers—hyacinths, narcissus, crocuses, tulips in profusion added to those favorites of every garden—peonies and irises. Those who grow our plants, flowers and shrubs claim "Kentucky Bred" quality is unexcelled.

"Everything that's best for the garden"

Jacob Schulz Company, Inc.

Dept. A

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GOLD MEDAL WINNERS

1926 1927

PEONIES FOR EVERY PURPOSE

Gold Medal Winners again, two years in succession. Surely conclusive proof that the judges of the National Peony Show stamp our peonies as the finest quality possible to produce.

4 GOLD MEDAL PEONIES $5.00

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Mme. Emile Lemoine—satiny white	$1.00
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Georgiana Shaylor—flesh pink	3.00
Primevere—sulphur yellow	2.00
Value,	$7.50

6 IRIS ARISTOCRATS $2.50

	Price each
Alcazar—deep violet	$ .25
Ambassadeur—bronzy maroon	.75
Camelot—white, violet edged	.50
Lent A. Williamson—pansy purple	.50
Phyllis Bliss—rose-pink-lilac	.75
Shekinah—soft yellow	.75
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Strong, healthy, guaranteed true to name roots to give you the very best results will be furnished. Our catalog listing Selected Peonies and Iris for Every Purpose will interest you. Write for your copy.

THE AMERICAN ROSE & PLANT CO.

Producers of Plants that Grow and Bloom

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LUTTON V-BAR GREENHOUSES

Built for H. L. Mason, Sewickley, Pa.

Through 14 Years' Service

the Lutton V-bar Method of Greenhouse Construction has Proved its Superiority

One of the first V-Bar greenhouses ever built is shown above. The original unit was constructed in 1913. Two additions have since been made.

The steel V-Bar construction, originated and patented by Lutton, not only lets in more light and increases the productivity, but also adds greatly to the strength of the structure.

A Lutton V-Bar greenhouse will produce more each year than any other type of greenhouse, and it will give many more years of pleasure and satisfaction.

Our booklet, "Greenhouses of Quality," illustrates the V-Bar and standard iron frame greenhouses, conservatories, and other glazed structures on both large and small estates. We will gladly mail a copy on request.

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BVR GREEN HOUSES

PICONE

Ascension or Madonna

LILIES

Famed in History, Story and Art!

Why not order a quantity for your garden? Then enjoy their stately beauty and fragrance for years to come. They respond readily to simple cultural methods. Thousands succeed easily. The blooms are delicately carved, appearing in bunches of 3 to 8 on tall leafy stems. Splendid for cutting.

Vermont HARDY LILIES

We Offer Two Sorts of Madonna Lilies

Home grown bulbs (our own culture).....50c each; $5.00 a dozen. (August delivery)

Imported Bulbs.....35c each; $3.50 a dozen. (September delivery)

(Both are large, plump bulbs of highest quality)

Regal Delphinium, the stately Larkspur. Every season the large quantity of orders proves that they are deservedly popular. Their handsome tall spikes of large double flowers kindle one's admiration. The colors run from dainty pink hues to rich deep blues. Order a quantity for mass planting for backgrounds or for cut flowers.

Regal Delphinium, strong hardy plants, 35c each, $3.50 per dozen. (Delivered in September)

Lily Collections, Write now for our catalog which lists 54 varieties of Lilies for $14.00 or 27 for $7.50 (not postpaid). This book tells how to succeed with Lilies the first time. Write today.

F. H. HORSFORD Charlotte, Vermont

The GARDEN AND HOME BUILDER. August, 1927. Vol. XLV. No. 6. Published monthly by Doubleday, Page & Co., Garden City, N. Y. Subscription price, $3.00 a year. Entered as second class matter at Garden City, N. Y., under the Act of Congress, March 3, 1879.

This Is—
A Peony Advertisement—Plus

Mons. Jules Elie

For 22 years I have grown peony roots to sell, it is true, but first of all I grow them because I love them.

A new customer recently told me that one of my contemporaries had "admitted" to him that this business is looked upon from Maine to California as the most reliable and dependable one in existence—Thank you.

As a result of years of unceasing vigilance and care, my peonies are now in the condition where, for two successive years, not one "rogue" or mixture could be found in our entire fields, and during the past 15 years at least we have not received on the average one complaint a year as to any peony we sold coming untrue to name.

My peony catalog, the only one that has been published annually on this flower alone for 22 years, is yours for the asking. It will be ready about August 1st and it's a catalog—also plus.

GEORGE H. PETERSON
Rose and Peony Specialist **Box 50. Fair Lawn, N. J.**

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Registered

A Safe Insecticide for Your Plants!!!

FOR more than twenty years, *Wilson's O. K. Plant Spray* has been universally used to kill the various sucking and chewing pests that destroy your plants, flowers, shrubs, evergreens and vegetables. The best known standard insecticide . . . powerful, yet harmless to the most tender plants . . . clean . . . easy to apply . . . ideal for use on large estates or small homes . . . outdoors or under glass. Recommended by the Officers of the Garden Club of America. 1 Quart $1.00, 1 Gallon $3.00, 5 Gallons $12.00, 10 Gallons $20.00—prices on larger quantities furnished on request.

Sold at leading seed, flower, hardware, and department stores everywhere. If not obtainable at your dealer, write us.

Also makers of

Wilson's WEED KILLER *and* **Wilson's SCALE-O**
The Modern Way to Kill Weeds *An Effective Dormant Spray*

Andrew Wilson INC.
Dept. A.
SPRINGFIELD **NEW JERSEY**

An unusual opportunity to secure choice and rare Irises at exceptional figures

Being primarily a "Hobbyist," I gather choice and rare plants from all over the world, much the same as an art collector collects rare works of art. But plants will multiply, whereas works of art will not. I am therefore willing to divide my surplus with other flower lovers on the most favorable terms: I have more than 1,000 varieties of Iris alone. Here are some of the bargains I am offering:

Collection No. 1

40 plants in ten extra choice varieties of Bearded Iris, all quite distinctive and different from each other, all properly labeled, my selection, plants that would cost 50c to $1.50 per plant if selected separately.

40 PLANTS FOR $6

Collection No. 2

50 plants assorted, choice bearded Iris in many different varieties, my selection, without labels, **for $5.**

As I have nothing but choice varieties you are sure to be pleased with this collection.

Collection No. 3 Siberian Iris

Many eminent authorities consider these the finest of all Iris. They are easy to grow, by the waterside or in the garden, and are good for naturalizing.

Four to five feet tall, free flowering and exquisite for cut flowers.

10 ***Snow Queen*** (the finest white).

10 ***Blue King*** (a gorgeous blue).

10 of another variety, my selection.

Total 30 plants, all properly labeled, for $5.

Collection No. 4 Japanese Iris

I have one of the most gorgeous collections of Japanese Iris in existence, gathered together from many sources covering a period of many years.

15 plants in 5 different varieties for **$7.**

40 plants in 8 different varieties for **$15.**

100 plants in 10 different varieties for **$35.**

Collection No. 5 Intermediate Iris

They bloom just after the crocus are through blooming. Some very choice varieties will go into this collection.

25 plants in 5 varieties, my selection, all labeled, **$5.**
100 plants in 10 varieties for **$15.**

Robert Wayman **Bayside, L. I., N. Y.**

THE CLASSIFIED DIRECTORY

Readers are offered our assistance in finding Properties, Poultry, Dogs, Livestock, and Accessories. There will be no charge for this service. Write to C. Kircher, Manager, CLASSIFIED DIRECTORY, GARDEN & HOME BUILDER, 285 Madison Avenue, New York.

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A STRONG, exceedingly durable fence for horses, cows, sheep and pigs, or as a boundary for estates. Made of rough, split chestnut, in sections 8′ 3″ long. Stands 4′ high. Easily set. Can be moved or stored. Low in cost.

Other distinctive fences, including Old Fashioned Post and Rail Fence for paneling hunting country, described in illustrated folder, with prices. Sent free on request.

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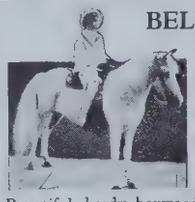

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Beautiful, hardy boxwood Hedges and individual plants. Taken up and shipped. Equipped to operate extensively at moderate cost. Send for booklet on boxwood.

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Yes, there's a difference in Bird Seed!

Your little feathered pet will sing you a joyful song of thanks when you fill his cup with FRENCH'S BIRD SEED.

If your bird is droopy and will not sing cheerily, change to French's Bird Seed and see how quickly he perks up.

Thoroughly cleaned, free from all injurious dust and dirt—healthful and scientifically tested, in our laboratory, to make certain of unvarying high quality.

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FOR SALE—COUNTRY HOMES IN THE HEART OF MARYLAND

of both large and small acreage, on the far-famed Eastern Shore of Maryland. Salt water front country seats in Talbot County a specialty.

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Not Operators or Speculators

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Garden Houses	Bird Houses	Pet Stock Houses
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Garden Seats		

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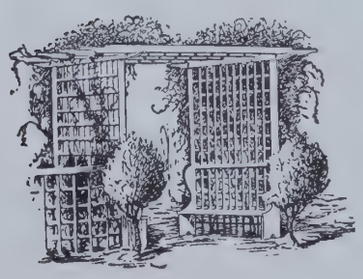

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APPLETON a - - WISCONSIN

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Puppies, $35 each. Farm raised; shipped anywhere on approval

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MISCELLANEOUS

NEW FIELD

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Box No. 1, Garden & Home Builder, Garden City, N. Y.

As a reader of the GARDEN & HOME BUILDER, you will be glad to know that we have arranged with the American Gladiolus Society to offer a combination of

(1) a membership in the American Gladiolus Society.
(2) their monthly bulletin
(3) a year's subscription to the GARDEN & HOME BUILDER

For Only $4.00

The newsstand price of the GARDEN & HOME BUILDER alone is $4.20. Membership in the American Gladiolus Society is $2.00. Thus you save $2.20 by accepting this offer.

The bulletin issued by the Society is beautifully printed on coated paper and contains much useful information. This will be mailed to you regularly each month.

Subscribe for, or renew your subscription to the GARDEN & HOME BUILDER, taking advantage of this special offer. Send your order to the American Gladiolus Society, 77 South Avenue, Rochester, N. Y., or direct to us.

Doubleday, Page & Company

The Stateliest of *All* Irises

All Irises have certain commendable features but for imposing size and habit of growth the Japanese type stands unsurpassed. Rearing their heads four and five feet high, with flowers six to eight inches across, they really are the aristocrats of a truly noble plant tribe.

Now is the time to plant them! While they prefer moist situations, they thrive in most any soil. The following are outstanding leaders in my wonderful collection and I promise you a pleasant surprise in the size of the clumps I'll supply.

5 Really Fine Varieties (2 clumps of each kind, a $6.80) value for $5

	Good strong divisions each	doz.
Fukushima, old rose	$ .75	$7.50
Purple Emperor, purple	.75	7.50
Tacoma Beauty, white	.40	4.00
Geo. Lawler, lavender	.75	7.50
Nazimova, reddish lavender	.75	7.50

Very Special Offer: 2 clumps each of above (10 clumps) $5.00
Mixed varieties (12 clumps) 2.25

add 20% for postage

Tacoma-Grown Daffodils and Narcissi Now Ready

I never harvested a finer lot of Narcissi, Tulips, Blue Bells, and other spring flowering bulbs than those which I offer now! Please ask for my new catalog, freely illustrated in natural colors and describing the most worth-while varieties of Iris, Lilies, etc., besides other bulbs and plants.

Please mention G. & H. B.

GEORGE LAWLER **Bulb Grower** **Gardenville, Tacoma, Washington**

Lovely Native Lilies for American Gardens

No lilies are daintier or lovelier than the Native Lilies of the Carolina mountains. Colorful, fragrant, hardy, blooming freely, they are indispensable to the knowing gardener.

Lilium Grayi

Lilium Carolinianum. Orange-red flowers, on stems 3 to 4 feet high.

L. Grayi. Deep reddish flowers, spotted orange inside. Height 2 to 4 feet.

L. superbum (American Turkscap). Orange, with dark purple spots on outside. Exceedingly free bloomer. Height 3 to 6 feet.

Five first-size Bulbs of each Fifteen bulbs in all, delivered $5

Native Perennials
(Nursery-grown)

In my two nurseries (one in the mountains, the other in the valley) are ideal conditions for growing native perennials—Asclepias, Cimicifuga, Clintonia, Closed Gentians, Hepatica, Blood-root, Violas in variety, Trilliums, and many other plants that are both rare and beautiful.

A New Catalogue featuring this desirable native planting material is now ready. Copies have been mailed to all my customers. I shall be pleased to send a copy to all others interested in Native Lilies, perennials, shrubs and trees.

E. C. ROBBINS
Gardens of the Blue Ridge
Box 7, Ashford, North Carolina

BOBBINK & ATKINS

Ask for Catalog

World's Choicest Nursery & Greenhouse Products Grown In America

Visit Nursery

Irises Are the One Flower For Everyone's Gardens

No garden can have too many of the better Iris—few gardens have enough. Soft self-colored tones, rich purples and lavenders, gold and yellow, supply the brilliancy the early June garden demands.

A Dozen Extra Good Irises

Celeste. S lavender, F marked deeper.
Dalmatica. S and F lavender-blue.
Violacea grandiflora. S rich blue, F violet-blue.
Albert Victor. S Soft blue, F light lavender.
Mrs. Alan Gray. S and F light lilac.
Lohengrin. S and F deep violet-mauve.
Queen of May. S and F rosy lavender.
Caprice. S and F reddish purple.
Tamerlan. S violet-blue, F deeper.
Kharput. S light blue, F dark blue.
Her Majesty. S rosy crimson, F pink.
Nibelungen. S fawn-yellow, F violet-purple.

One Plant of each (12 plants) $3.00
Three Plants of each (36 plants) $8.50
Six Plants of each (72 plants) $14.50

Irises may be set in August or September. We have several hundred extra good varieties of German, Japanese, and Siberian Irises to choose from. If you intend to plant Irises ask for our special folder.

Daylilies to Delight the Eye

Golden Daylilies are at their best with white or blue flowers, or in large garden groups. Our collection embraces the finest varieties—Aureole, Dumoetieri, Citrina, and others. We will send you *Two plants of six named varieties* (our selection) *for $2.50.*

When asking for catalogs it is quite important to state what you intend to plant.

BOBBINK & ATKINS
Nurserymen and Florists **Rutherford, New Jersey**

PEONIES

Of exquisite FORM⌣BEAUTY⌣FRAGRANCE was the consensus of opinion of the many thousands who thronged our grounds during the peony blooming season just ended.

Aristocrats such as KELWAYS GLORIOUS⌣LA LORRAINE⌣LE CYGNE⌣MRS. C. S. MINOT⌣ SOLANGE⌣THERESE⌣TOURANGELLE⌣The best creations of BRAND⌣DESSERT⌣LEMOINE ⌣RICHARDSON⌣SHAYLOR⌣THURLOW AND A HOST OF OTHERS⌣ALL VIED WITH ONE ANOTHER FOR POPULAR APPROVAL. TRULY IT WAS AN EPOCH MAKING SIGHT.

This year at the MASSACHUSETTS HORTICULTURAL SOCIETY we were awarded THE SILVER MEDAL FOR BEST DISPLAY OF SEEDLINGS NEVER EXHIBITED BEFORE (only Cherry Hill seedlings exhibited).

The SILVER MEDAL for BEST DISPLAY of PEONIES not to exceed 300 square feet.

The AMERICAN PEONY SOCIETY SILVER MEDAL SWEEPSTAKES SILVER MEDAL for BEST DISPLAY of PEONIES.

(The above were the highest awards that could be made).

At the NEW BEDFORD HORTICULTURAL SOCIETY we were awarded the GOLD MEDAL for BEST DISPLAY of PEONIES.

At the NORTH SHORE HORTICULTURAL SOCIETY we were awarded SILVER MEDAL FOR BEST COLLECTION of PEONIES.

NOT HOW MANY, BUT HOW GOOD has been the GUIDING THOUGHT which has made the above successes possible.

What has been our pleasure in producing such WONDERFUL PEONIES may be yours, also, if you plant some of the CHOICE CHERRY HILL STRAIN. Please remember that our PLANTS are of FINE QUALITY, GENEROUS in SIZE, and of SUCH VIGOR and FREE BLOOMING QUALITIES that they will produce wonderful results in the years to come. Catalog.

CHERRY HILL NURSERIES

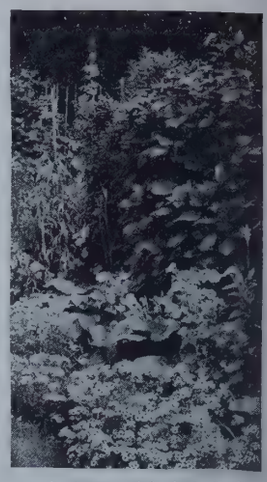
(T. C. Thurlow's Sons, Inc.)

WEST NEWBURY, MASS.

NOT OPEN SUNDAYS

Dreer's

12 Extra Choice Hardy *Perennials*



Now is the time to sow seed of these to get good strong plants for blooming next season. This wonderful collection contains a selection of the most dependable, old-fashioned hardy flowers recommended on the basis of a life time's experience.

A Dozen Popular Favorites—

easily grown by Everybody

Twelve separate packets for $1.00 postpaid

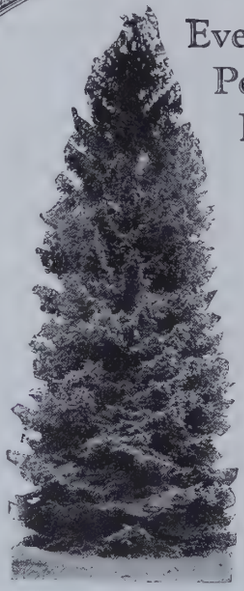
Delphinium, Dreer's De Luxe Hybrids.
Aquilegia ***(Columbine),*** Dreer's Long spurred.
Coreopsis, new double flowering.
Digitalis *(Foxglove),* Giant Shirley.
Sweet William, Newport pink.
Agrostemma Coronaria, Rose of Heaven.
Pyrethrum or Persian Daisy.
Dianthus plumarius, Clove pinks.
Gaillardia Grandiflora, blanket flower.
Gypsophila Paniculata, Baby's Breath.
Lychnis Chalcedonica, Jerusalem Cross.
Poppy, large flowering, Oriental.

A liberal packet each of the above 12 Extra Choice sorts for $1.00, postpaid. Full cultural directions with each collection.

The Dreer Midsummer Catalog continues to be a dependable advisor on what you may do in the garden now! Gladly mailed free and please mention this publication.

HENRY A. DREER

1306 Spring Garden Street **PHILADELPHIA, PENNA.**



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A native Evergreen. Hardy and vigorous. Attractive throughout the year.

Evergreens in August
Peonies in September
Fruit Trees in October

WE MAKE A SPECIALTY of large Evergreens for *immediate effect.* A few of our ready Hemlocks, Firs, Pines or Spruces will save you 10 to 20 years of waiting. These Evergreens have been transplanted in the Nursery to develop a compact mass of fibrous roots.

Our Peony Collection has been personally selected by Mr. S. G. Harris, a peony specialist for nearly thirty years. Very reasonable prices on choice varieties.

Bearing-Age Fruit Trees that have been transplanted and carefully shaped. Many have borne fruit in the Nursery. We also offer a complete stock of other Deciduous Trees and Shrubs in both large and small sizes.

Our Summer Catalog is ready. Better send name and address for your copy.

Visitors welcome any day but Sunday.

ROSEDALE NURSERIES

"Outfitters for the Home Grounds"

S. G. HARRIS, *Proprietor*

Box A Tarrytown, New York

GARDEN & HOME BUILDER

VOLUME XLV AUGUST 1927 NUMBER 6

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Cover Design by Esther M. Mattsson

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LEONARD BARRON, Editor *LUCY E. HUBBELL, Associate Editor*

FORECAST

Perhaps gardening more than any other occupation in the world teaches the lesson of forehandedness, because whatever the gardener is doing to-day is with a view of the morrow. So, as summer passes, he thinks of the year to come, and whatever he can do in the fall relieves the pressure of 'must-be-dones' in the spring. Early fall is a great planting time. You can begin in the fall, lay out your garden with shrubs, herbaceous plants, and of course all the spring flowering bulbs; and on this foundation in spring you can apply the finishing touches for summer effect. This theme is developed by Mrs. Elizabeth Leonard Strang with actual planting plans and lists of materials in 'Fall Planting and Spring Finishing.'

Of course, we ought not to forget what we call the lesser bulbs—Crocuses, Scillas, and Snowdrops, the claims of which are presented by Benjamin Keech.

The review of the Peony season and the recent National Show at Peoria, by Edwin Auten, Jr., and Mrs. Thura T. Hires' account of her 'Swing Around the Iris Circle' will steer into the right channels those who want to be up-to-date with these two flowers.

Fall decorating completes the other half of the circle of fall activities—and the home-maker finds herself at this time of year immersed in plans for redecorating the interior of her home. She has concentrated on a light cool scheme for summer, and now, to overcome the climate, she plans a warm, rich one for the winter season; and Ethel A. Reeve in 'Putting the House Into Winter Clothes' suggests all sorts of ways to refurnish and refurbish for winter living.

The number of new designs and colors in linens is almost unbelievable; and you will be glad to have Lucy D. Taylor's guidance in 'The New in Napery' when you begin to replenish the stock for dining-room, bedroom, and bath. Marie Sellers presents in pictures and text 'Distinction in Silverware'—the new designs and appropriate use of them.

DOUBLEDAY, PAGE & COMPANY, Garden City, N. Y.

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IRIS for August Planting

This ad last month brought responses in surprising numbers from all over. We have been shipping every day, but still have thousands upon thousands, and can (and will) fill all orders promptly.

	each
A. E Kunderd	$ .25
Afterglow	.75
Albert Victor	.25
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B. Y. Morrison	1.00
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Dusky Maid	1.00
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Zua	.75
Siberica Orientalis doz. $2.50; 100 $8.00	.25
Siberica Snow Queen doz. $2.50; 100 $8.00.	.25

15 of a variety for the price of 10

A mixture of 25c to 50c varieties (not labeled) 100 for $5.00, 1000 for $45.00.

We aim to give good value and PROMPT, careful service. Try us, and tell your neighbors how we use you. Thank you.

For description of these and many other Irises, also Peonies, see my catalog gladly sent on request.

GEO. N. SMITH

167 Cedar Street

Wellesley Hills, Mass.

Starting In Young!

Here are the Zandbergen Brothers visiting this Spring's tulip show. Though still quite young they show great interest in the flowers. Small wonder—in them runs the blood of generations of tulip bulb growers, over in Holland, and in due time they will no doubt follow in the footsteps of their forefathers. The variety shown in the foreground above is ***Baronne de la Tonnaye,*** one of the finest of all bedding sorts. The medium sized flowers are of great substance and last a long time. Of bright rose margin blushed rose, it stands out as one of the finest varieties for border planting. Height about 30 inches. At **60c per dozen, $4.00 per 100,** this variety will represent an investment holding many delightful surprises.

Bulbs "In a Class All Their Own"

Only the choicest of the bulbs are considered good enough for Zandbergen customers. We do not buy in the open market but after our own importation from our farms in Holland is exhausted we simply report, sold out. Zandbergen bulbs are prize winners, bringing our customers the majority of blue ribbons year after year. This reputation which we have to maintain is your guarantee that, regardless of price, the finest bulbs obtainable in Holland will be shipped this fall from Oyster Bay.

Free Catalog Awaits Your Call

You will find it exceptional in that it gives facts only about the best bulbs that can be grown. Devoid of illustrations it attempts through true and to-the-point descriptions to help you form an idea what the bulbs we offer will do for you in your garden. It offers the choicest in Tulips, Hyacinths, etc., as well as American grown Daffodils of which we grow about ten acres on our farms at Babylon and here on the show grounds at Oyster Bay. If you would enjoy an extremely happy spring time in your garden next spring, please write for the catalog at once.

ZANDBERGEN BROS., *"Tulipdom"*

Oyster Bay, Long Island, New York

Nurseries at Valkenburg, near Leiden, Holland

Opportunity!

Seldom repeats itself, but if by any chance you failed to buy Schling Quality Bulbs at our import prices of May and June, you will be glad to learn that we still can offer a limited number of the collections listed below *during the months of July and August only,* at prices far below those that will obtain later. Send for our Special Bulb List.

(NOTE—these are all top size, first quality bulbs in collections of named varieties—not mixed. Plant each variety separately and learn to appreciate its individual charm and beauty.)

(Collections in units of 100 only—our selection of varieties.)

100 Single Early Tulips in 10 named varieties	$ 5.50
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100 Grape Hyacinths, Heavenly Blue—Delightful in the Border or Rockery	3.50
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100 Crocus, in 4 colors	3.50
Total Value	$58.50

Special Offer The above collection of 1000 choice bulbs . **$50.00**

*Bloom in May and June. All the rest bloom in April and May—the crocus earliest of all, as soon as the snow melts.

Two Very Special Bulb Offers

100 DARWIN TULIPS . . for only . . $3.00

Choicest, first-class bulbs, sure to bloom. Special Mixture made up especially for us from ten of the finest named varieties—not at all the ordinary field-grown mixture usually sold.

A $6 value for only $3.00 or if you prefer, 50 bulbs for $2.00

The Heralds of Spring

200 of these lovely Spring beauties 25 each of the following 8 named varieties for **$6.50**

Snowdrops (single); Glory of the Snow (Blue); Heavenly Blue Grape Hyacinths. Blue Squills (Scilla sibirica); Blue Bells (Scilla campanulata); White Blue Bells, Wood Hyacinths (Scilla Nutans); Winter Aconites.

Schling's Bulbs

Max Schling Seedsmen, Inc.

Madison Ave. at 58th St., New York City

Come Into the Garden

STEP by step the veils of mystery that have enshrouded many of the problems of the gardener are being swept aside through careful research in scientific institutions. What has been accomplished in the past is but an index, however, of what may be expected in the future. Particularly important in this field of beneficent work is the Boyce Thompson Institute for Plant Research at Yonkers, New York, a foundation where the whole effort is devoted to dipping into the unknown, in order to better the practise of the plant culturist and the plant grower. Something has already been said about the discoveries in relation to the propagation of plants, of which tremendous and important subject only the bare fringes have been touched. A very troublesome pest of one of the most popular garden plants, well known as Aster Yellows and hitherto a real mystery has recently been explained.

Yellows of Aster

THE China Aster is deservedly one of the most popular of all the flowering plants of the outdoor garden. It is easily raised from seed and profuse in its bloom, and, thanks to the work of both American and European plant breeders, has been developed into a superb range of variation. We can hardly think of the early fall garden without picturing China Asters.

But concurrent with all this popularity has been a very distressing and mystifying disease—the Yellows—which has been ascribed to all kinds of conditions, and most popularly to the attacks of a blue root aphis. As a remedy, culturists have advised abundant use of tobacco dust or of wood ashes at the roots. That was the best remedy for the mysterious disease that culturists had evolved, and now we are told through the researches of Dr. L. O. Kunkel, at the Boyce Thompson Institute, that the whole conception was wrong. Thus do we progress. I feel fairly confident in assuming that anybody who had ever grown Asters on any reasonable scale has been annoyed by the unruly behavior of certain plants. They may even develop an abnormal figure in branching; they may show a tendency to grow more upright than normally, and the flowers instead of developing along normal lines become mere clusters of yellowish-green or green leaves; or the leaves may be yellowish along the veins.

Dr. Kunkel's work has given us the explanation of this mysterious misbehaving. Aster Yellows is not produced by the root aphis. Neither is it due to poor feeding, and cannot therefore be controlled by any cultural attention. The answer is interesting. The Aster Yellows is determined to be a distinctly infectious disease—a virus disease—the infection being carried in very much the same manner as we now understand the mosquito carries malaria to the human being. But it is not a mosquito in the case of the Aster Yellows, but one of the common leafhoppers—not all leafhoppers but just one particular kind, the small gray leafhopper—which is found in abundance on aster fields in the neighborhood of New York. This little insect was apparently introduced into the country some forty or fifty years ago, and is now pretty well distributed. A curious fact is that while the Aster is also grown in other parts of the world, particularly in Europe where the small gray leafhopper also abounds, the Aster Yellows appears to be the disease of the Aster exclusively in this country. The similarity in character of this disease to malaria in the human is also noted in the fact that the particular leafhopper does not at once carry the infection from one plant to another but that an incubation period must elapse, about two weeks. A leafhopper nymph after having fed on one diseased Aster will affect another by feeding on it.

Leafhoppers infest a great many plants. They weaken the plants by sucking the juices from their resting places on the undersides of the leaves. This, of course, makes them more difficult to attack.

Where the Yellows Lurk in Winter

IT HAS long been noted that all gardens did not seem to be equally susceptible to the Yellows of Asters. In other words, some people could grow the plants much more easily than others. The Aster is a successful small garden plant because the leafhopper does not like to get into close association with buildings. It vastly prefers the open country, which may be because the open country affords a better opportunity for wintering over on its host plants. These host plants are many, and it is entirely out of the question to enumerate them here. A few names, however, will give some idea of the tremendous range and therefore the impossibility of eliminating the other host. Marigolds, Strawflower, Lettuce, Dandelion, many of the fragrant herbs, California Poppy, Mignonette, Sweet Alyssum, Spinach, the Paris Daisy, the Ox-eye Daisy, Phlox, Blanket Flower, a couple of Centaureas, the Pot Marigold.

At the same time it is comforting to read the report that it has not yet been transmitted to any crop plant of great economic importance. Lettuce growers in the West will learn with interest that the Rio Grande disease (as New Yorkers will of the Whiteheart disease of Lettuce) that this is identical with the Aster Yellows. Against this long catalog we have to set the cheering news that it has not yet been transmitted to any grass or legume or any member of the ever prevalent Rose family.

Now the Aster Yellows being transmitted to other plants does not produce the same symptoms of disease. In some cases there is hardly any appearance at all of any trouble, and so we may ask what is our remedy.

The Remedy

CULTIVATION as clean as possible, in particular keeping down weeds. 'The most promising means of control that can be suggested at present is the eradication of all weed hosts in Aster plantings,' says Dr. Kunkel. And it surely goes without saying that common sense would dictate the immediate destruction of all Aster plants as soon as they are seen to be affected by the Yellows, for the simple reason that it would destroy one possible link in the chain of infection. Inasmuch as it is a sucking insect that carries the disease, preventive methods to be followed would include spraying or dusting the Asters with nicotine or oil solutions, stress placed on the necessity of applying to the under side of the leaf.

Surely the thanks of all gardeners are due to the workers of the Boyce Thompson Institute for the unravelling of what has for so long been a confusing mystery.

As an object lesson to those who have not yet been so unfortunate as to have their Aster plants attacked by Yellows, a photograph of a typical plant is given elsewhere in this issue (page 606).

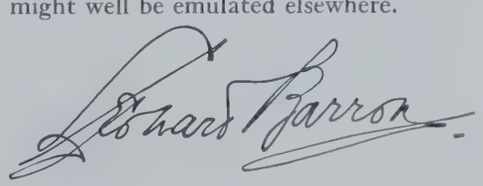
John Dunbar, of Rochester

I LEARN with regret of the death of an old friend, John Dunbar, Associate Superintendent of Parks, at Rochester, New York, which occurred June fourteenth. Close on to seventy years of age, he had been connected with the Rochester Park system for almost half his life, and previous to that was engaged in the at one time famous arboretum of the late Mr. Charles A. Dana, of the New York Sun, on Long Island.

In connection with his work in the Rochester parks, Mr. Dunbar was much more than a conventional park superintendent and in his enthusiasm for plant material, and in the development in the plant collections and landscape features of the park, he has been largely instrumental in making Rochester famous, and a Mecca of interest for horticulturists from all over the world. In a sense, the parks here were a botanic garden containing the finest and newest of plant introductions.

Mr. Dunbar will be remembered as an occasional contributor to this publication and indeed his very last article, two and a half years ago, was on Lilacs, and attracted world-wide attention. Some of the modern Lilacs just beginning to achieve recognition are Dunbar's productions.

Rochester is a city of finely gardened homes, its residents have been greatly inspired by the splendid example set by the management of the park system—which might well be emulated elsewhere.



H. I. Miller, Architect *Photograph by George H. Van Anda*

A DOORSTEP GARDEN

At 'Green Haven,' the home of
Mr. E. E. Sinclair, Mamaroneck, N. Y.

GARDEN & HOME BUILDER

How to know good furniture

VERNA COOK SALOMONSKY

The art of knowing good furniture and of knowing why it is good is not to be gained after a limited amount of study nor after the attentive reading of a few treatises upon the subject. But, rather, such knowledge depends upon an observing eye, upon information regarding period furniture design and the niceties of craftsmanship together with the adaptabilities of certain woods to particular patterns, methods of construction and types of ornamentation. Then, too, we should not overlook the factor which taste plays in discriminating between the good and the bad, since it is quite possible that a piece of furniture exquisitely executed, of handsome woods and finish, and following lines of a certain period of historic design, might be placed *hors concour* in its rating as good furniture on account of not measuring up to a certain standard of taste. All of which emphasizes the fact that historic design is not necessarily good by mere reason of years. The intrinsic value of an antique piece of furniture may be justly proportioned to its age, but this value is not necessarily indicative of its being of good design. On the other hand, furniture of modern make, whether in imitation of old patterns or of unprecedented design, has for its relative value to rely to a large extent upon decorative quality.

Of interest is a survey which has recently been made among the manufacturers of commercial furniture to ascertain from what point of view the dealers judged and selected their future supply. It appears that price became the first consideration, design second, type of finish third, with construction coming last. This survey is not necessarily true of what we term 'good furniture,' but there is unmistakably a relation between these two grades of furniture, since the advancement or decline of one is keenly felt by the other. It would appear, then, that the public taste in choosing its furniture (it is understood that this is the cheaper grade of furniture) favors good lines and proportion even at the sacrifice of construction. But, in furniture of the better grade it is not necessary to sacrifice any of these very important elements.

To familiarize oneself with the period

A group of beautifully made modern furniture is shown above. The inspiration is from the style of Hepplewhite, when handsomely grained panels, delicate inlaid patterns, and graceful designs were the vogue—a vogue still holding sway

A chest of drawers on Chippendale lines: the satin finish of the wood, the swell front, and handsome drawer pulls characterize it as exceptionally fine furniture. Courtesy of Metropolitan Museum of Art

designs of furniture is to become more or less acquainted with the history of England, France, Italy and Spain. In fact, an intensely interesting method of learning the customs, modes and predilections of a people at a certain time in history is through the furniture and decorations and fashions which they subscribed to. In the furniture, for instance, made during the days of the French Empire we see rigidity, discipline, militaristic coloring, bravado and various motifs recalling the many lands in which Napoleon was victorious. Truly a reflection of the spirit of the times! Or, in Spanish furniture we find indelible traces of Mohammedan art, splendid color, richness of line, and little comfort. And each characteristic has its raison d'etre, whether political, social or geographical, and is not, as a rule, the result of caprice. Also, the varying modes of architecture played an important rôle in the character of interior furnishings, together with furniture. A very definite example of such a circumstance was when Robert and James Adam, English architects, modified cabinet work to conform to their individual type of architecture, which style became known as that of the Brothers Adam.

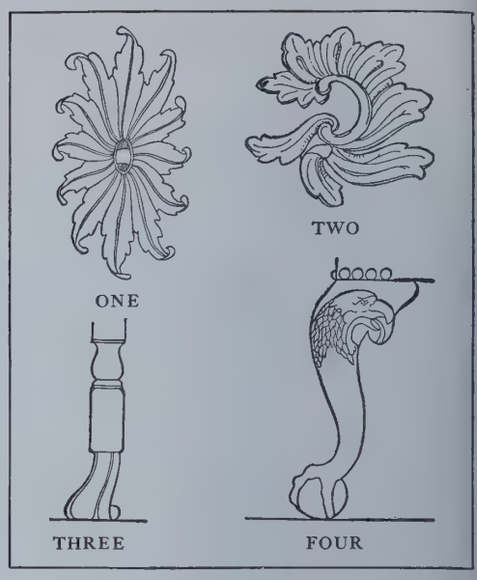
The various kinds of woods which lend themselves to furniture construction, their peculiarities and the decorative possibilities of their graining is another phase with which the connoisseur of good cabinet work is fully acquainted. We know that with each style of furniture are associated certain woods in which they were popularly executed—that oak is especially representative of the Jacobean and Elizabethan styles, that with walnut we immediately associate the Italian, Spanish, and English furniture of the time of William and Mary and Queen Anne, that mahogany was used almost exclusively for Chippendale designs and favored by Hepplewhite, Sheraton, Duncan Phyfe, and by the craftsmen of the Empire. Naturally there were many other woods used in the fashioning of furniture during these times and in these particular styles. During the reign of the Louis' in France a variety of woods were employed, such as oak, walnut, satinwood, cherry, and mahogany, while the early joiners of our colonies adapted native woods such as hickory, maple, birch and pine together with oak, walnut and mahogany. The coarseness of the wood and its adaptability to carving determined to a great measure the character of ornamentation and we consequently associate a bold and peasant type of carved relief with oak cabinet work, whereas that fashioned from mahogany usually boasts delicate and intricate carving. Other items of interest for one who aspires to judge good furniture was the revival of marquetry in the days of William and Mary, and the inspiration from the East for the making of gilded and lacquer work. That a fine piece of furniture following historical precedent be of proper proportion and possessing ornamentation prescribed by the designers of that time, is not sufficient, but it should be carried out in the wood indicative of the period, which would therefore respond to its type of fashioning and ornateness.

The careful choice of woods with regard to their graining is notable in fine furniture. In some pieces decorative effect relies upon the studied pattern of the graining,

Continued on page 617

A mahogany table of simple Empire design at the Metropolitan Museum of Art. The wood is beautifully grained and the metal heads which form capitals for the columns are of exquisite workmanship

Along early American lines is this corner cupboard. The graining of the wood, its finish, the hardware and modelling of the shell at the top are the outcome of good design and workmanship



1) Type of Hepplewhite inlay; 2) Georgian motif borrowed from the Louis 15th style; 3) A fluted Spanish foot; 4) A cabriole leg

A modern piece of furniture designed upon precedent, and showing great merit in its wood, its inlay, and its brass fittings

Lacquer pieces that are never out-of-date
color accents of the Orient to brighten and enrich

Jewels of a room

OLGA CLARK

Lacquer furniture is as new as it is old—wherefore it deserves to be considered from both angles. Once upon a time it was a new style in China, though just when it originated in that country, we do not know. The most beautiful lacquer is attributed to the Ming dynasty (1368–1643), and it was made also in Japan to a large extent. Who would not like to own one of those really old pieces which have a mysterious beauty not completely revealed at first glance?

Originally lacquer was not the artificial paint product that it is to-day. Lacquer was a resinous gum, the product of the Chinese lac tree, and was first used simply as a preservative for wood rather than for decorative purposes. But when the Orientals did begin to use lacquer for ornamental purposes they made an art of it, and the rare beauty of antique lacquer is not to be marveled at, considering the work that went into its making. It was a long and difficult process occupying months and more, and we can understand this from the fact that on each article there were from twelve to eighteen coats of lacquer, with time allowed for drying, rubbing, etc., between each coat.

Favorite lacquer objects of olden times were tables, cabinets, and screens in many intriguing styles and colors. In this present-day room we find a happy combination of some modern authentic reproductions—a gay lacquer desk and screen, and a Chinese Chippendale chair and table of brilliant design

Collectors early developed a passion for lacquer products, perhaps because these were so difficult to acquire, and few pieces of Chinese and Japanese lacquer reached the hands of collectors before the beginning of foreign trade by China and the opening of Japan in the mid-nineteenth century. Orientals who allowed more than 16,000 pieces of porcelain to be exported to Europe in one of the years of the eighteenth century permitted but twelve pieces of lacquer to leave their shores. Collectors were naturally eager for these. Both Marie Antoinette and the Marquise de Pompadour, it is interesting to note, had famous lacquer collections.

In time lacquer pieces of beauty were brought to this country from the Orient by sea-going merchants from Nantucket and New Amsterdam. But, unfortunately, to-day there are not nearly enough antique lacquer pieces to go around among us, so that we must content ourselves with modern lacquer pieces or lacquer reproductions.

That gaiety which is the modern conception of the lacquer spirit and is expressed in most of the less expensive pieces probably will not stay long in style, but the éclat of those really fine pieces of lacquer which are true to the Chinese mode promises to last indefinitely. Favorite lacquer objects of olden times were tables and cabinets in many intriguing styles, screens, chests, with and without drawers, and boxes both large and small. The profound varnished depths of these objects revealed ample and opulent Oriental landscapes, boats, streams, and the social life on these, blossom fêtes, and all the splendors of Chinese and Japanese life so mysteriously depicted in black and gold or the eccentric lacquer colors. Little inro or lacquer compartment boxes were indispensable to every Japanese gentleman's attire in early days and these were worn or carried suspended from the sashes of these gentlemen.

The list of modern pieces of lacquer is legion and not bounded by any period or style, but includes them all apparently. Cabinets and tables are, as of yore, emphasized in the lacquer style, and to these are added desks, secretaries, corner cupboards, radio cabinets, tilt-top tables, drop-leaf and gate-legged tables, candlestands, console tables, butterfly, nests of tables, mirrors, tea-wagons, wall-shelves, bookcases, magazine racks, trays, and any number of smaller articles which must now be lacquer clad like their larger brothers and sisters.

A natural question to ask is where shall we put the lacquered article of furniture that it will look best. It has been advised: substitute a lacquer piece for the least desirable one in the room—a principle obviously not always applicable. In our

own case, for instance, though we have more than one undesirable article in our living-room, the substitution of a lacquer piece would have no ameliorating influence. Without a doubt, unless it were a very dignified old lacquer, it would quarrel with its neighbors.

Concerning lacquers there seems to be no general rule. It is noticeable, however, that lacquer is not so much an ensemble style as an individual or occasional piece mode, often serving to add cheerful color accent. Where a whole set of lacquer is used, everything else in the room needs to be restrained in order to create a rich rather than a garish tone.

Wherever there is a distinct call for color a lacquer piece may fit in. Consider brightening your darkest walls with a lacquer mirror or wall-shelf, and the dark corners of your rooms with bright tables, cabinets, or bookcases. It is legitimate but dangerous to use lacquer objects of different colors in the same room. A jade-green lacquer cabinet with black and gold figures will adjust itself reasonably to an old nest of yellow tables with green trimmings, and so on. Lacquer pieces of furniture are particularly suited to dark halls. One such hall I know of was gracefully cheered, changing its colors from gloom to brightness as quickly as a chameleon does, by the addition of a Mandarin red console table with a gold framed mirror above it. This is a popular hall grouping, and chairs of red lacquer may be added to such a group when space permits.

Certainly the present vogue of lacquer affords ample scope for the woman who enjoys painting furniture, since lacquer colors come from as rich a palette as that of any painter. The Chinese reds hint of orange sunsets; then there are green blues and blue greens, canary yellows, and the modern lacquer colors include antique ivory, topaz tan, and a shade that is best described as wistaria. But a simple list does not do these colors justice because of the many combinations of these possible, to which one adds also black, gold, or silver. Old wicker furniture may be brightened by a combination of black trimmed with Chinese red, or orange and black. If the wood of your card table shows wear and tear, it is an easy piece of work to lacquer this a Mandarin red, or any other attractive color that harmonizes with the room or porch where it is used.

A few lacquer transformations will probably tempt you further. What a unique opportunity this style of painting gives one to recover the most cumbersome and ugly furniture article in the house—the semi-old, the pompous, the over-ornate

Continued on page 600

For bedroom or dressing-room, or even the informal living-room, nothing could be lovelier than a chest of drawers over which may be hung a dull gold mirror

Cabinets in rich design are lovely for the combination living-dining room, for they provide concealed shelves and drawers for linen and silver

Wherever there is a distinct call for color a lacquer piece fits in, and such a beautifully made desk may indeed become the 'jewel of the room'

The use of lacquer is by no means limited to the downstairs: there are pieces suited to the upstairs, and these attractive twin beds come in gay design and color, and will harmonize well with many color combinations and styles of furniture

Appreciating the pure shrub values of certain species and hybrids that enliven Breeze Hill walks and talks in midsummer

Roses in my August garden

J. HORACE McFARLAND

LEFT *New 'dooryard' Rose (cross of Hugonis and altaica) introduced by Dr. Van Fleet but not yet distributed. Flowers light primrose yellow*

BELOW *Rosa ecae left, and R. hugonis right. Two yellow flowered shrubbery Roses. The former flowers earlier, is paler in tone, and is of better habit*

I don't see much of Breeze Hill in August, because that is the month in which I am expected to renew acquaintance with the bit of Pennsylvania primeval forest that for a quarter-century has been giving me lessons in religion and nature. Eagles' Mere, now with good roads not four hours away from Breeze Hill, but fifteen hundred feet higher and in the heart of a little bit of a primeval forest remainder, is not only cool in August, but its spring-fed, crystal-clear lake is good for the bathing impulse that takes so many of my friends there.

As I come to the Breeze Hill, Harrisburg, home from the Eagles' Mere 'Bide-a-Wee' home, I am always conscious of a sense of disloyalty. The annuals do so much for us in that month that I ought to be looking at them every morning instead of every fortnight. The perennials are not so considerably in evidence, although I always have to see some Phlox and some Monarda, which also are lovely at that time in Eagles' Mere. The rather disagreeable Waterer Spirea will be at its magenta best, which is not much anyway, and the thoroughly good white Hydrangea arborescens grandiflora will then be turning green.

In August I can appreciate, because the flowers are off, the shrub quality of certain of the newer Roses, which are old in fact, but recent for America. Rosa ecae has by then developed the glossy quality of its fine foliage, so clearly contrasting with hugonis and xanthina growing not far from it. Desirable and delightful as hugonis is in flower, ecae excels it in form of plant and in beauty of foliage. As it comes earlier in bloom, and has only the primrose approach to yellow, it is impracticable to think of getting along without both of them.

I like to look at the hugonis foliage in August because I am thinking of how, if the fall is fortunate, I shall see it turn to the rich dull purple which is one of its peculiarly pleasant qualities.

There is something of a mix-up in the Rosa xanthina family which I am not botanist enough to unmix. I have no difficulty, however, in discovering my preference for the rather more double form, which on a somewhat leggy and very vigorous plant gives us very early in the summer definitely deep yellow blooms of the general nature of Harrison's Yellow, only larger.

In August I can see the smooth green globe-plant which the altaica form of R. spinosissima now produces. Its early cloud of white blooms gone, the merit of this shrub appears, because it is relatively dwarf, seldom getting much above three feet in my experience, and doing its growing mostly as it spreads out through root stolons and enlarges the clump.

Writing of altaica brings me at once

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Setting childhood's stage
with all the essentials for happy development

Furnishing the playroom

ETHEL A. REEVE

In these enlightened days, when the fundamental principles of psychology are A B C to most people, the vital subject of bringing up children is much to the fore. Expression of individuality and joyous physical activity are being smiled upon and cultivated. It is all quite in contrast to the old days, when 'children should be seen and not heard' was a doctrine frequently propounded by elders, and when 'go out of the room and come in again quietly' was a matter of almost daily iteration. Grown-ups now recognize that the best education comes through expression, not repression. Therefore, a place where all the accompanying noise and activity of childhood may have full swing and scope and where problems and battles can be thrashed out with a certain degree of freedom, is essential. Little folk should feel that they have space and some liberty to work out what interests them, and since the personalities of children are as varied as those of grown-ups, perhaps more so, these should be carefully considered in the furnishing of a playroom.

The world and all its workings are matters of daily marvel and discovery to a child. His mind is one big question mark. 'To see the wheels go round' is the passion of the normal boy. To pry into the routine of the nursery, kitchen and sewing-room is the instinct of the average girl. The playroom then becomes the place for tryouts in all these matters and the training ground for the after life. Give children realities, real engines, carpenter benches, stoves for cookery, things that work, and the results can not fail to be constructive. Too much leisure is the curse of a certain moneyed class, or rather, too little mental and physical equipment for the complete and satisfactory employment of that leisure. Let the interest in varied activities begin early and let the child learn the joy of making things for himself. With that achieved, leisure will have no dangers for there will be no time to kill, only days that are all too short and nights of well-earned sleep. The man who has to toil for his living, and the great majority belong in this group, will benefit by this early opportunity to try out his abilities and talents. He will very probably leave the playroom with a definite idea of the field of activity which most attracts him, and that is one-half of the battle of

Simple and yet not in the least austere is this nursery with its fairy-tale linens in pleasant tones of green, rose, and mulberry. The harmonizing two-toned rug makes a serviceable floor covering on which youngsters may disport themselves without fear of doing damage; and a nice balance has been kept between furniture for big and little folk

life. Misfits are among the big tragedies, men toiling in offices who should be employed in the open, others slaving on farms, battling with an urge for literary expression or commercial activity.

The playroom, then, is in the class of things not only justified but essential. The children who can have one in the country are particularly lucky. There space is not at such a premium. There are possibilities, delightful ones, under the gabled roof lines of an attic or on the upper floor of a garage. Some parents give the matter sufficiently serious attention to build a wing on the house for the children or a separate playhouse on the grounds.

but ways and means are, of course, matters for individual decision. The essentials are a fair amount of space, good light and air, and an assemblage of sturdy textures to withstand romping and tumbling.

Some incomes will not bear a special furniture equipment for this room and that is rather a pity, for many a man has grown fond of some frightful cast-off, merely because it was an intimate associate of his childhood. It is a shock to learn that he has been harboring a viper in the matter of taste for years and he usually persists in liking it anyway, in spite of his bride's disapproval, for the damage is by that time irreparable. It would simplify matters very much if parents would assume a responsibility and would alter or discard the things which are too flagrantly bad, instead of allowing the mere usefulness of a chest of drawers or a chair to blind them to the bad effect of its fantastic, glued-on, machine decorations upon the unformed taste of their children. A plain, unpretentious box would serve the same purpose, while committing no crime in being.

Mirthful little bubble-riding brownies make this wallpaper with its spontaneity of pattern fascinating to children

ABOVE *Very attractive is this child's room with its arched four-poster and gay frieze in the home of Mr. Robert C. Flack at Yonkers, N. Y.*

RIGHT *The utmost simplicity of construction is the outstanding characteristic of modern furniture design*

An indispensable part of the furnishing of nursery or bedroom, the screen may be both amusing and decorative as in this case where oval panels are adroitly placed

The nature of a playroom demands simplicity and sturdiness in furniture and there are many types from which to choose. The furniture of all the peasantries of the old world is teeming with suggestions for rooms of this sort. Norway, Sweden, France, Germany, the Tyrol, Italy, Sicily, Spain. Each name calls up a charming and colorful picture. The choice is wide and the results almost equally good.

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Photograph by Harry G. Healy

THE REGAL LILY

Glistening white with gold throat
and flushed pink outside

Here are a half dozen for the hardy garden and what to plant with them for company

Fool-proof hardy Lilies

HELEN M. FOX

And here is the yellow Hansoni, also to be considered one of the earliest to flower

After long oblivion Lilies are once again fashionable and popular. The impetus to Lily growing has come from the discovery of many new hardy kinds and new methods of growing them which will help to prolong their visit into a permanent residence in the garden.

The editor asked me to write about 'five fool-proof' Lilies. It has been difficult to choose a scant five from this gathering of prize beauties.

The following, however, were selected not only because of hardiness, beauty, and an unspoiled and pliant disposition, but also to give continuous bloom from June to October.

Croceum and its crosses with dahuricum start the procession early in June. Then follow candidum in late June and July, next regale in the first half of July, then tigrinum in early August, and last to open its flowers comes speciosum at the end of August and beginning of September.

Longiflorum is hardy out-of-doors in the South and West and must be considered for any list of Lilies. It blooms in June in the North but earlier in the South.

One cannot issue a guarantee for flowers as for plumbing fixtures or automobile tires. Flowers are fragile and hurt by rough handling, and if gardeners neglect or bungle them, no mechanic can repair the damage.

If the garden is situated in a well-drained place it will not be necessary to dig deeper than 18 or 24 inches in preparing a bed for the Lilies. If that be not the case, measures must be taken to procure sharp drainage. Even the Bog Lilies, who love to go wading, like a constant flow of water over their toes. They are fairly difficult and a problem for the seasoned gardener. If the soil be sticky and clayey, coal ashes are good to lighten it but sand or gravel is better. If, however, the soil be too sandy, give it water-holding properties by adding humus in the form of rotted compost, well-rotted manure, or rotted leaf mould. This last is the best food for Lilies and all growers should have a pile of decaying leaves conveniently at hand for use. Lilies like good average friable garden soil.

Every four or five years the bed should be entirely done over; all the plants and bulbs lifted out and well-rotted leaf mould or manure incorporated into the soil.

As for the much discussed question of lime or no lime, until we know more, it had best be left off. Lime is used to liberate certain materials so that they can easily be assimilated by the plants. On the whole, Lilies do not like commercial fertilizers and if the soil has been prepared properly they will not be needed.

The ground being of the proper consistency and well drained we can fill our basket with bulbs, take a trowel, and go out to plant.

But wait. Is it too sunny or too shady or does the wind sweep over?

Lilies like shelter from strong winds and the burning sun. If your garden is exposed to gales, plant the bulbs on the lee side of a wall or shrubbery where they will be sheltered and shaded during the hottest part of the day. No Lilies grow in deep shade although some like partial shade or an open woodland and all require some protection for the young shoot peeping out of the ground.

Right here you will say 'Oh, if they are so spoiled and difficult, I'll keep to my well-behaved Roses, Dahlias, or Sweet-peas, and not further complicate my life by having Lilies.'

Yet all those others require more watchful coddling in the way of feeding, watering, or spraying than do the Lilies.

If there is a dry spell during the growing season (and it always happens here in the East) water the Lilies thoroughly about three times a week, and cultivate afterwards to conserve the moisture in the soil.

In the fall after the ground is frozen hard and the mice can no longer work in, mulch with a three or four inch covering of straw held down with corn stalks or boughs used sparingly. The straw can be bought from the seed store and is better than newly fallen leaves which flatten out and pack down at the first heavy rain. The mulch keeps the ground at an even temperature and so protects the plants from alternate thawing and freezing, the gardener's dragon. Once he has ridden past this monster with its death-dealing breath all will go well.

The mulch should not be taken off too early in the spring as it shields the young shoots from frost and hot sun. When it is removed it should be done gingerly and gently without stepping on the beds and so crushing in the cradle many future beauties. For the same reason the Lily bed should not be cultivated until the stalks are well above the ground. The gardener keen to begin on the flower pictures he has been painting in his mind all through the winter must exercise a puritan

There is a whole tribe of elegans type hard to distinguish and separate—some dwarf, some tall—but all having upright open flowers of red-orange shades

self-control and not impetuously dig into the soil to plant his annuals or biennials until the sleepiest Lily has risen up from its winter's bed.

The mice and I together do more damage to the Lilies than any other foe; I, by not exercising the puritan virtues, and the mice, by savoring the delicious succulent bulbs so temptingly placed in their wide earthy platters. Mice are as unnecessary in the garden as they are in the house. To outwit them, one must be constantly after them with poison and traps. Some gardeners sink wire basket containers for the bulbs but many escape such raids by destroying the rodents. A garden enclosed with stone walls is sure to be an attractive winter resort for mice. Late in the fall before the ground is frozen they crawl in and snuggle under the protecting walls and when spring comes they celebrate by going on a debauch of bulbs.

Back in the garden, trowel in hand, we are wondering how deep to make our holes. Mr. E. H. Wilson's advice is to plant Lilies to a depth of three times the height of the bulb, that is, if the bulb is two inches high, have four inches from the top of the bulb to the surface of the soil. There are some exceptions, as there have to be, to prove the rule.

All Lily bulbs should be set on a cushion of fine sand and completely surrounded with sand. The hole is then filled in to a little above the level of the soil to allow for settling. The sand furnishes drainage and acts as a barrier against the organisms living in the soil which cannot travel through, because of the lack of nourishment, to reach the bulb. Planting the bulbs sideways for drainage helps only if the planting is done late after all growth has stopped and the bulb cannot straighten itself, which is the very first thing it does when roots are put out.

Whenever possible bulbs should be bought from near-by growers. For the Lilies are poor travellers and do not like to be long away from mother earth. The shorter the distance they have to travel to your garden, the stronger and healthier they will be.

Certainly the easiest for any garden is the Regal Lily. The recent advent of this species renewed the Lily interest

After you have grown your first Lilies, note which ones do well in your garden, and increase these. Some will always do better than others in a given spot for no visible or consistent reason. There are various ways of multiplying one's supply, for the Lily is particularly ingenious in devising methods of self-perpetuation.

To understand their ways of reproduction one has to know a little about the behavior of the bulbs. When they hear that Lilies are perennial some people picture the bulb as a piece of marble which acquires a mellow ivory color by being in the ground and unchanged sends up flowering stalks year after year. However, the bulb, like all living things, continually grows new parts and sloughs off the old. It is a storage for food to meet an emergency, and if the plant sets no seed the bulb carries it over. Different types grow and die according to their natures.

Many of them are easily raised from seed. These are harvested when the pod splits open at the top. Some growers plant Lily seeds in the fall; others in the spring. I have tried both and found no practical difference. To raise from seeds have a coldframe which is exceedingly well drained and fill it to a depth of twelve inches with one part each of sand, loam, and rotted leaf mould, all well mixed. Scatter the seeds on the top and cover lightly with soil and finely screened peat moss and press down with a board. Keep moist and shade for the first few weeks (until they sprout). After the first summer dig up the strongest plants and transplant them, thus thinning the bed. The seedlings of a few species will bloom the second summer after planting and all, or almost all, the third. The seedlings' bed should be mulched with straw over the winter. Be sure to mark the beds in such a way that the labels and ink will keep because two years is a long time to remember what was planted.

To prevent disease I immerse all my bulbs on arrival in one of the new commercial preparations of mercury. There are two on the market that I know of. If there is any sign of rot on stem or leaves of the growing plants, spray them immediately with bordeaux and keep this up until the disease is under control. If this does not cure them, dig up the bulbs and burn the stems. Soak the bulbs in a bath of the mercury solution according to directions of the manufacturer, and isolate them in a 'hospital bed' for a year to see if they are cured before returning them to the garden.

Overfeeding, overcrowding, and a poor stock to begin with are the principal causes of sickness of plants as well as of people. Give the Lily the conditions natural for it and it will stay well. The longer I garden the more I realize the futility

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The Candlestick Lily (L. elegans umbellatum) is outstanding in its much tangled group as a plant for the herbaceous border. The flowers hold for three weeks

Best known of all, but always found easiest to grow, is the Madonna Lily (candidum). It must be planted in late summer as it makes a fall growth

Would you ask for better flowers? Easter Lily (Lilium longiflorum) in the garden of Dr. David Griffiths, bulb specialist of the U. S. Dept. of Agriculture, at Takoma Park, D. C. Miss Preston is equally successful at Ottawa, Canada

Encouragement for the amateur lily enthusiast—grow them as easily as your perennials

Lilies from seed

ISABELLA PRESTON

We feel this is an important contribution on a timely topic. The author is Specialist in Ornamental Gardening at the Dominion Experimental Farms, Ottawa, Canada, and has done special research work on the growing of Lilies. She produced the hybrid sargentiae x regale (L. sargale) named G. C. Creelman.—Ed.

There seems to be an idea that the true Lilies are difficult to grow. This, however, is only true of some species while others can be grown from seeds as easily as any perennial. There is frequently difficulty in finding a seedsman who lists Lily seeds, but by buying a few bulbs to start with one can save seeds from one's own flowers. Care must be taken to see that the pistils are pollenized so that the seeds will be obtained. For the sake of preserving the bulb it is advisable not to leave more than two seedpods on a plant.

When the seedpods begin to crack showing that the seed is ripe the pods should be gathered and taken in and kept a few days until dry, when the seeds easily fall out. There is generally quite a lot of chaff which should be thrown away. It is perhaps advisable to cover the seedpods with muslin when they appear to be full grown to avoid losing the seeds if by chance the pod should open sooner than expected.

Having the seed all ready it can be sown in pots of light soil and put in a greenhouse if one is available, but there is no need for this. A very satisfactory method is to prepare a seedbed outdoors in a position where the drainage is good, and where it can be left undisturbed for three years.

The soil at the Central Experimental Farm, Ottawa, Canada, where the work described in this article was done, is a light sand, but no doubt Lily seeds will do equally well in any well prepared seedbed. The seed can be sown as soon as ripe or not until just before the ground freezes. I sow it in drills about two inches deep with the rows six inches apart. After the ground freezes in districts where there is a heavy snowfall which remains all winter a thin covering of leaves or straw is all that is necessary, but where the snowfall is light and winter thaws are the rule a mulch of leaves or straw six or eight inches deep kept in place by pine boughs is advisable.

In spring many species will germinate quite early and these can either be transplanted into coldframes as soon as the true leaves begin to show or left until September and then transplanted. If no coldframe is available, they can be transplanted into nursery rows. The soil *must* be well drained, and if possible should contain some leaf mould, though this is not absolutely necessary. No manure should be used at the time of planting but ground well manured the year before is good. The small bulbs of stem rooting species should be planted six inches deep. For other species three or four inches is deep enough. Several species, such as regale, longiflorum, davidi, willmottiae, tenuifolium, concolor, may show a few blooms the next summer and all should bloom the following year. The same protection should be given as for the seedbed. If one has a cool greenhouse, time can be saved by sowing the seeds as soon as they are ripe in pots or flats. Some species such as longiflorum, tenuifolium, and regale will germinate very quickly.

As soon as the true leaves show, transplant the seedlings into flats leaving about an inch between the bulbs. The soil should be made up of equal portions of loam, leaf mould, and sand. When the weather warms up after hardening off the seedlings in a coldframe, transplant them into nursery rows as recommended above. When planted in their permanent position stem rooting species should be planted twelve inches deep.

If the soil is light and well drained no special preparation is needed, but in heavy soil remove some of the soil and mix some gravel or other material that will make good drainage before planting the bulb and surround the latter with sand. Each year small bulbs will form on the stem of the old one and by digging carefully with a trowel, in fall, these can be removed and planted near by to increase the clump or put in some other part of the garden. In districts where the snowfall is light and winter thaws are frequent, six or eight inches of leaves should be put on as a mulch after the ground has frozen.

LILIUM SPECIES WHICH ARE EASILY GROWN FROM SEED

L. concolor. This is an upright flowering Lily of brilliant scarlet color with a few small dark spots. It grows from twelve to eighteen inches high and will bloom in two years from seed. Flowers in June. Plant about four inches deep.

L. croceum. This is the true Orange Lily of Europe. It grows about three feet high and blooms in late June or early in July. It is upright flowering and has various

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Norman origins in France—
first of a series on virile strains in architecture

True sources of country house design

FRANK J. FORSTER

People have grown so used to thinking of architecture in this country as entirely a matter of adaptations that I think they have made at least one great mistake. When I say people, I mean a good many architects as well as the greater body of home-builders at large.

The mistake has been, and is, a general failure to go back to the true sources of design, a failure to study types in the original. There has been too much adaptation without real knowledge of the style that is being adapted and, still worse, too much careless copying of adaptations made by others. If only fine points were copied it would not be so bad—but mistakes are copied as readily as the fine points and a great many architectural misconceptions are perpetuated and developed until they appear to be established stylistic facts.

No doubt the most popular type for small and moderate sized houses in this country is that generally called 'Colonial', meaning any one of several different kinds of design. To understand these kinds there is need to know something of the Georgian phase of English architecture. From the more primitive, or cottage type of English house nothing of significant extent was derived as far as the Colonial or Early American houses are concerned. Since the picturesque type of English house is another distinctly popular one in this country, its derivation should be traced to the original source, which is found to be Normandy. Although the English cottage is to all appearances a product of its own country, it owes much to the old houses of Normandy. Nor does our search for derivation lead further because the Norman house seems to be an original type, sprung from its own soil and developed by its own people.

Essentially the Norman cottage, or manoir, is a picturesque type, quite unconsciously so. A first-hand study of it last summer revealed to me a great many details of design and construction that not only blend delightfully with English cottage mannerisms, but which seem to make the English cottage more authentic in its real architectural values.

The Norman cottage, whether it is small or large enough to be a manoir, has certain characteristics of picturesque mass and roof line that distinguish it at once. The pitch of the roof is steep, its profile usually a little irregular. Its masses are unexpected and seem to differ in every example. Sometimes there is a low, round tower with pointed roof; sometimes the whole mass is long, seemingly a series of

The affinity between the early Renaissance architecture of France and England is demonstrated in this half-timbered manoir at Bièville-Calvados. While there are not many English details showing here there is the half-timbering itself which is commonly thought to be derived from Elizabethan England but which may have originated in northern France. Notice here the stone dormers and the heavy sandstone chimney. The roof is of thin slates

This delightful little house of Mr. Forster's designing shows the manner in which he uses the English cottage type derived from Norman sources. He advises study of original sources and describes the contributions of Normandy to the architecture of England. A modern adaptation of the English cottage style is usually merely a thin little structure with peaked gables

additions to an original building, or again, it may be as closely drawn together as a small fortress.

Norman work is fundamentally related to Gothic, with marked similarities, and much of the same feeling. France is the best of all places to see secular Gothic buildings of every kind, and the origin of many Gothic devices is discernible in the Norman farmhouse.

The small Norman house gives an impression of a primitive quality, though fine craftsmanship in stone masonry is often found. The type is in fact a primitive one, seen mostly in small farmhouses. The plan holds little adaptable for us to-day, and our present source of inspiration lies entirely in profiles, in certain details of design, and in use of materials.

The profile, as stated earlier, is picturesque, with varied, steep pitched roof lines. Cornices, when they are used at all, are little more than mouldings. Windows

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At the left is an entrance detail from Clayville-Eure while at the right is a modern doorway by Mr. Forster. There is beauty and the same feeling in both

Chinese dragons in English drawing-rooms companioned by myths of pearl and moon

On the way to Chippendale

GEORGE DREW EGBERT

It is interesting to recall that the present reigning family of England originally gained their title to the throne through a woman who became heir by no wish or ambition of her own, but who simply permitted herself to be burdened with the right of succession. She was the daughter of one English king, James I, and the sister of another, Charles I, and she became the wife of a petty German prince. She died hardly three months before the direct line of succession ended with the death of Queen Anne, and left her claim to her queer specimen of a son who soon found himself King of England. Thus the English people had once more the experience of receiving as their king a prince who was in language and tastes and sympathy more foreign than he was English.

REIGN OF GEORGE I

George I knew nothing about English life and cared less; all that he wanted was to secure for himself a high position, which he did not know enough to occupy intelligently, fill the pockets of his German attendants, get away from the people over whom a strange providence had brought him to rule, and whose language he could neither speak nor understand, and use England to advance the petty interests of his diminutive principality in Germany. His son, who succeeded him, was of the same sort, but was even pettier. He enjoyed counting his money piece by piece, amused himself with being methodically regular, and as one who knew him has put it: 'He seemed to think his having done a thing to-day an unanswerable reason for his doing it to-morrow.'

One readily understands how under the reign of such aliens, small mentally and smaller morally, with all the stolidity of the narrowest German, there could be no inspiration from the throne for the development of art. These sovereigns had no interest in art themselves, not even an interest in furnishings, as had that other alien, William III. This will explain two things that mark in England the period of the second and third quarters of the 18th century: the one, the fact that there was no new foreign influence upon English life, and the second that there was a new nomenclature for the period. There were no new developments in English furniture such as marked the reign of Charles II and William and Mary. Queen Katharine of Braganza, homesick for Portugal, brought Portuguese styles with her to England. King William, homesick for Holland, surrounded himself with Dutch furnishings at Hampton Court. The Early Georges, however, homesick for Germany, brought nothing. They came to England to get.

Noticeable points are the pierced splat; the top (a rude imitation of wavy Cupid's bow of transition period) resting upon instead of being continued into the stiles; Dutch feet combined with front brace of earlier period

THOMAS CHIPPENDALE, MASTER WORKMAN IN WOOD

So the new period that came after a period of transition, instead of taking its title from the name of a ruler of England as did the Cromwellian, the Jacobean, and the Queen Anne periods, took its name from that of a master workman in wood, one Thomas Chippendale. When 'Georgian' came to be a title, it referred more particularly to date rather than to style. And it must be remembered that changes in history make their mark upon the style of furniture; gradually Dutch styles went out of vogue and with them went the limitations of furniture that had been prompted by them. With the advent of the new German kings, men and women dressed their hair differently, and changed the styles of their clothing; consequently the tops of the chairs of Dutch origin, adapted to and made necessary by the heavy periwigs of the time and the voluminous skirts, gradually disappeared and the ornamental, wavy, graceful chair-tops, and the newly shaped arms of the transition and Chippendale periods, took their places. All this change in furnishings came to pass because the direct line from Charles I ended with the death of Queen Anne (as William and Mary left no children and Anne never married) and a German prince ascended the throne.

Now we are ready to note that certain styles persisted, even after the new régime came into being—styles that originated in the Far East, and found their way into England largely through Holland. We found certain Chinese styles suggested in the underpinning and the cyma curve that came into English chair construction by way of the Low Countries. From the same source came the claw-and-ball as a distinctly Oriental construction.

INTRODUCTION OF ANIMAL LIFE

The introduction of animal life into design dates from remotest antiquity. Four-legged chairs naturally suggested quadrupeds. In ancient Egypt, as is witnessed by the monuments, couches were frequent with the head of an animal for the upper end and the tail of the animal for the lower, and what we would call the 'legs' of the couch were indeed legs—legs of animals ending in animal feet. But there is a much more interesting development than this in English cabinet-making. Cabinet-makers not only adopted Chinese material like cane, and Chinese methods of construction like the underpinning that marks so many of the chairs of this period, but also adopted symbols like the dragon claw and the pearl which are peculiarly Chinese.

Transition chair, the earliest modification of the splat and of the Dutch top, suggested in the peculiar formation at the junction of the stiles and the top

The study of this symbol is necessary to the understanding of the style that above all styles marks the transition and the Chippendale periods in English furniture, for this symbol appeared long before Chippendale adopted it. The story of Jason and the Golden Fleece which tells how he faced and fought and slew the dragon has left its impress indelibly stamped upon the human mind. We think of a dragon as a ferocious reptile, with flaming jaws, and horrid claws, guarding some treasure that men have sought, and flinging its awful shape across the path along which they would move to the objects of their desire. The Chinese have no such conception of the dragon. In the legendary lore of the West the dragon is generally an evil creature, but in that of the East, it is entirely beneficent. It is the bestower of all bounties, the inspiration of the life-giving powers of water, the bringer of good-luck and the giver of immortality. It has been emblazoned on Chinese banners from earliest times, reliable tradition giving us three thousand years before Christ as the period in which it first appeared in China as a symbol.

THE DRAGON IN DESIGN

It is the most venerable symbol in Oriental art. On porcelains, in the gold and silver threads of fabrics for palace and temple use, in the sculptured stone, it has coiled its scaly folds and raised its ugly head. It is worth noting that these dragons differ as to their claws. Each form of claw has had its day of preëminence. During the Sung period, the royal dragon was three-clawed; during the Ming period, it was four-clawed; and during the periods succeeding it has been five-clawed. The last form remained preëminent down to the end of the Chinese Empire. It was reserved for the use of the Emperor, as is the sixteen-petalled chrysanthemum of Japan. This dragon had other associations with Chinese royalty. The Emperor's face was called the dragon's face, his pen the dragon's brush, his children the dragon's seed. Naturally, then, when the Empire fell, the dragon, associated with the imperial standard for centuries, disappeared from the national standard of China, and that disappearance, indicating a change in the Chinese mind, marked the beginning of a new era in the history of China and indeed of the history of the world. One wonders if ultimately the little dragons that are to be seen gaping at the ridge pole and at the corners of China's picturesque roofs will gradually disappear now that the beast has lost its official associations. A mystery that finds no adequate explanation is that a trace of this conception is found in the Celtic mythology, and Tennyson touches upon it in his 'Elaine' as he writes 'The clear-faced king. . . easily to know, since to his crown the golden dragon clung and down his robe the dragon writhed in gold.'

Typically Dutch chair, arranged for the Dutch style of hair dressing. Compare with tops of Chippendale chairs

This is called a transition chair because it has a Dutch underbody and a back of the Chippendale period. Note the peculiar joints of stiles and top, anticipating later style

Perhaps it is especially interesting to note that this fabled beast is, in Chinese thinking, associated with water, being, with the snake, an object of worship in time of drought, and believed to regulate the tides, the flow of streams and the rainfall. Up among the Western Hills, not many miles from Peking, are the ruins of a monastery founded by one Lu, a monk of character. He had found two boys who became his devoted companions and friends. The monk prayed for rain during one of those droughts that mean such distress and disaster to the country folk. The lads offered to help him answer his prayer, and so the story goes, leaped down the well, to be transformed into dragons and to be the means of bringing the rain for which Lu had prayed. The heavens opened their reservoirs and the earth, once again refreshed, gave forth its flowers.

With this little story in mind it will not surprise us to discover that the ball, which the claw of the 'claw-and-ball' is gripping, is the pearl moon. The Chinese early were astronomers, and they had evidently caught the idea of the association of the moon with the tides. The pearl therefore represents to the Chinese life-giving and property-conferring powers. According to the myth, the pearl as we know it was a particle of moon-substance which fell as dew into the open oyster. When clouds covered the moon the Chinese thought that the dragon had swallowed it, and the swallowing caused fertilizing rain to fall; and when the moon came out, they believed that the dragon had vomited it forth.

A STRANGE VARIATION

A strange variation of this myth is that which represents the shark as the guardian of the pearls at the bottom of the sea, because the chief peril to the pearl-diver came from sharks lurking in those murky waters. The shark was identified with the dragon and the store of pearls was a vast treasure-house which the dragon-shark was set to guard. Now look at the claw-and-ball foot of your chair. The claw is a dragon's claw. The dragon has seized the pearl in its four-clawed grip. Rain is coming to the parched land; the dragon has web-feet. And so the mythology of China is written in letters of walnut and mahogany in the drawing-rooms of Europe and America.

Your claw-and-ball chair has a story to tell of lazy kings and bristling dragons! And so the glory of Chippendale is close at hand.

The fourth claw at the rear, and the web of the foot (the 'dragon and the pearl' motif—Ming period, when it first appeared in English furniture) are the distinguishing characteristics of this Chippendale chair

© *Fred H. Kiser*

WATERLILIES IN AN ENCLOSED POOL

The close planting and consequent feeling of tightness is appropriate for an enclosed piece of water, which is in contrast to the flowing stream effect emphasized in the treatment shown on the opposite page. Nymphaeas or True Waterlilies in Mr. Bauer's aquatic gardens, near Portland, Oregon

Mauve to carmine, gold or rose, the color palette runs, and only Jack Frost stops their blooming

Waterlilies for your garden pool

M. LEONA NICHOLS

The possibilities for growing Waterlilies in a stagnant pond were discovered on a recent visit to a country estate where such a miracle had taken place.

Six years ago this body of water was a nuisance, as it was covered with spatterdocks and was a breeding place for gnats and mosquitoes. But it was turned into a bit of loveliness. The underbrush was cleared away from its banks and the uncultivated aquatics dug from the pond. Black bass were planted to clear the place of wrigglers or embryo mosquitoes.

The transformation took place gradually and now it is truly a beauty spot, hidden away among stately trees. The expense was not great as most of the labor was done by the owner, a city man who needed outdoor recreation. His labor has been well repaid, not only in the increase in value to his property but with the pleasure and monetary returns which have been gained from the blossoms that cover the face of the pond.

The growing of Nymphaeas is not difficult and no especial preparation is necessary before planting the pond, other than to ascertain that the soil is not sour or composed of too much swamp muck.

Artificial ponds may be made by partially damming slow flowing streams, and in the water which accumulates Waterlilies may be planted. Where these ponds are constructed, soil eight or ten inches deep should be placed over the bottom.

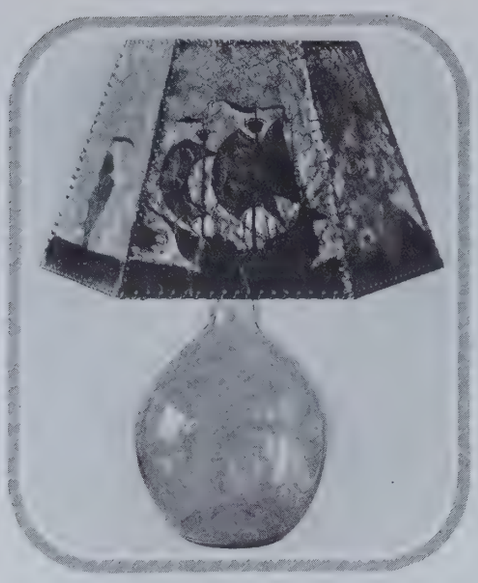
The lover of aquatic plants need not be hampered by the expense of building a pool of masonry or brick, as a half barrel sunk into the lawn will make a place which may be planted to a choice variety.

The best soil for growing Nymphaeas is composed of one part fibrous loam and one part cow manure. Bonemeal is a good commercial fertilizer and may be added where plants have exhausted their soil. Swamp muck is not desirable, as it is often sour and low in fertility.

In cold countries, where it is necessary to lift the more tender varieties for storing in the cellar, the roots may be planted in a

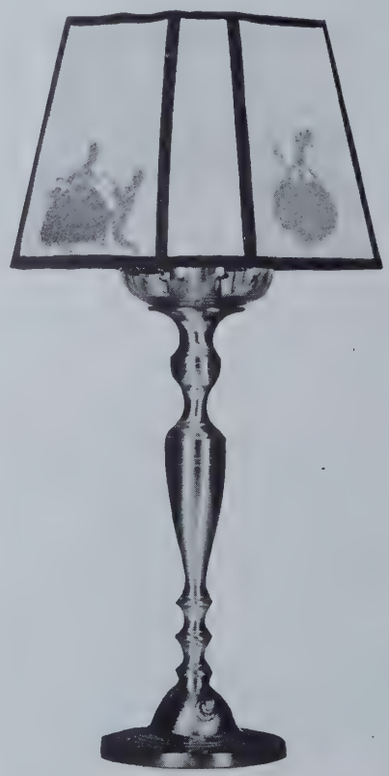
Continued on page 606

This method of planting the clumps helps the feeling of a stream gently flowing. How easy to overplant and thus spoil the wide, open effect. Waterlilies in a prairie river treatment in Garfield Park, Chicago; Jens Jensen, Landscape Architect



DECORATIVE LIGHTS

Never before, it seems, has there been such a bewildering array of lamps for the discriminating home owner to choose from! Colonial, Empire, Italian, English—lamps for the library, music room, living room, and den, of pottery, glass, wrought iron, and silver. And their colorful shades come in an almost unlimited number of designs, shapes, and sizes, in parchment, silk, and glass.



THE AMBASSADOR'S CRABAPPLE

A fitting paraphrase of the familiar adage would be 'big garden shrubs from little pot plants grow'. At the last Christmas dinner of Mr. Walter Hines Page and his family in 1912 before he assumed the duties of Ambassador to the Court of St. James's, a little Japanese Flowering Crab in full bloom was the table centerpiece. It was before the days of Quarantine 37 when various odds and ends of ornamental plants were brought into the country from abroad, forced into bloom for special occasions, and all too often after having served the immediate purpose were dumped on the rubbish heap. The little Flowering Crab that adorned this table in 1912 was saved from the usual fate—Mrs. Page planted it in the garden where it at once became at home and established.

When the family left for England the plant was given to a gardening friend who later presented it to Doubleday, Page & Company as an association memorial after Mr. Page's death. Already considerably bigger than a potted plant for table decoration this Flowering Crab (Malus sanguinea) has now grown into a magnificent lawn specimen in the Country Life Press gardens at Garden City with a spread of fifteen feet and, having had room to develop, it forms a perfect dome of pink bloom.

In the spring of this year just about the time when the accompanying photograph was made a casual visitor expressed a willingness to give a thousand dollars if such a plant could be transferrred to her nearby garden. 1912 to 1927—fifteen years—that's all. Isn't this a sufficiently inspiring suggestion for anyone? Don't be afraid to plant the small thing and watch it grow.

Photograph by Drix Duryea

It is the details of a house that endow it with final point and distinction—here two types of casement window have been so adroitly used that not until one stops to analyse does the variation in the shape of the panes become evident as a source of added piquancy. Beauport, Mr. Henry D. Sleeper's home at Gloucester, Mass.

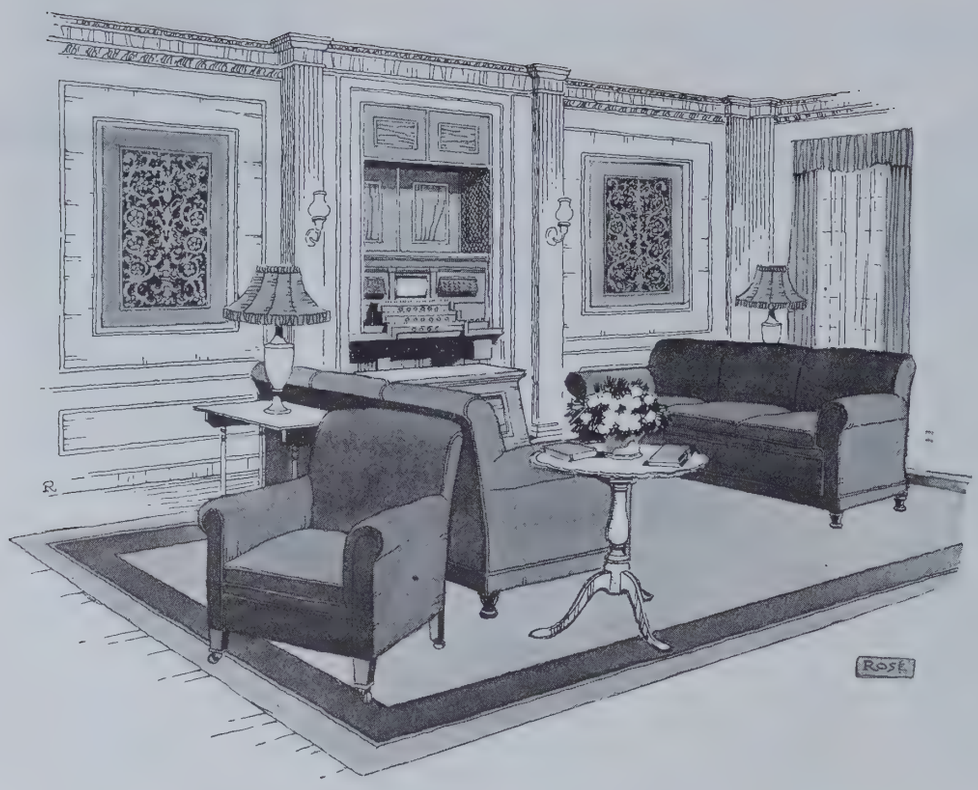
MODERN CASEMENTS COMBINE BEAUTY AND UTILITY

Time was when the casement had only a limited use but advances in construction and in greater freedom of architectural style have brought it to the fore and it is being increasingly found in present-day houses of divers types. The reasons are obvious for such windows are not only interesting, they are also perfectly practical

The decorative little diamond panes give just the right relief to the plain wall surface and are thoroughly in harmony with the olden-time atmosphere of this charming room designed by James Dwight Baum

The furniture

ELSIE SLOAN FARLEY



ABOVE *The organ, so long associated with ecclesiastical and festival music, has been adapted and may now be built in as an integral part of the room design*

BELOW *There are many ingenious means being developed for the attractive housing of the radio which bring it into harmony with any furnishing scheme*

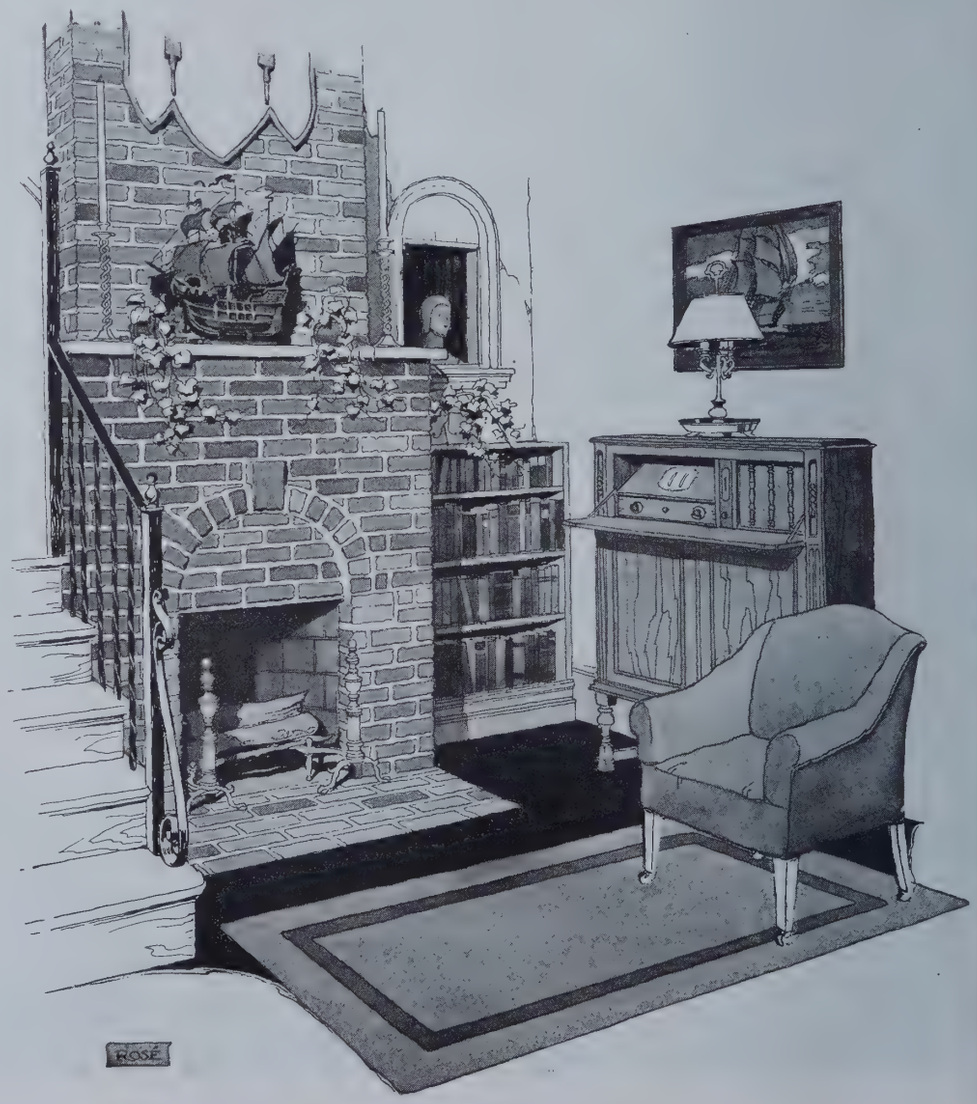
'Among the Greeks,' says Havelock Ellis, 'it has been said that dancing and music lay at the very foundation of the whole political and military as well as religious organization of the Dorian States.'

This statement seems hardly less true of our modern civilization. There is scarcely a home in America where music in one form or another cannot be found. Unfortunately, the reason for this may not be attributed to a general appreciation of music as an art—but to the fact that prosperity has made possible access to the luxuries of civilization; the outward aspects of culture. The presence of a piano, a phonograph, or a radio has become almost a necessity to the modern home. The purpose of this article is to explain, briefly, the place of the musical instrument in the scheme of furnishing.

How is the piano, the most popular of all instruments, to be placed in the home so that it may become a part of the decorative furnishing of a room? For some inexplicable reason the beauty of form of the modern grand piano has not been properly appreciated. I say 'inexplicable' advisedly, because for workmanship, perfection of finish and of line, the grand piano of to-day can take its place with the work of the best cabinet-makers of any period. The piano should be featured in the decorative scheme of a room because of its size, its beauty and its importance as one of the symbols of the foundation upon which the family and home life is built. It is my belief that the hearth and the musical instrument may be considered the two most important symbols: the hearth representing comfort; the musical instrument representing esthetic beauty, gaiety and recreation.

In the case of the only living-room in the small home, which is perhaps the most perplexing problem, a good plan is to place the piano straight against the wall; bearing in mind that good light is needed for playing and for studying; then, too, when the piano is kept straight against the wall, especially in a small room, it seems to keep its place without filling up the room to the exclusion of the necessary comfortable chairs and sofas. If possible the performer should always face the room.

When a piano is to be used in a boudoir, it is frequently advisable to paint the case and if possible to decorate it in the spirit of the room. Here let me point a danger signal—if the painting is not done carefully and artistically the result will be banal, and the piano made to appear over large in proportion to the room. Nothing arbitrary may be set down about its decoration. Of course, the musician prefers a piano to be unadorned, but the appearance of the instrument is so much improved by the use of a scarf, or a piece



# of music

Drawings by Jack Manley Rosé

of damask or any other beautiful material, sometimes, too, by a fine piece of porcelain or a bowl of flowers. I've seen a collection of china snuff bottles on a piece of old Chinese brocade used most effectively on one piano I know of.

The only way in which a really delightful, harmonious effect may be achieved in a room is when each piece of furniture is both decorative and useful. This is just as true of a piano or a radio cabinet as it is of the chair or table, and more especially so since it is no longer necessary to buy ugly furnishings of any kind. The most skillful designers of our day are at work on the construction of cabinets to house the ever wonderful radio. The design of phonograph or talking machine cases, of radio cabinets, and other modern purveyors of music is constantly being improved so that even the strictly period room need have no note of disharmony. All sorts of ingenious solutions, too, have been arrived at in the way of space saving and there are many opportunities to adopt traditional beauty to the needs of the modern radio and phonograph cabinet. In the Metropolitan Museum of Art, for instance, there is a fine old sacristy cupboard which could be used as a model for a radio or phonograph cabinet; a lovely old cassone to be copied for an Italian room, and any number of beautiful commodes and secretaries which could be utilized for the English 17th century Georgian room and for the formal French room.

ABOVE *Since its invention early in the 18th century by Bartolommeo Cristofori, a Paduan harpsichord maker, the piano has never ceased to hold a place, and in its fine modern form may well be the outstanding furniture feature of a room*

BELOW *A far cry indeed from the tin horn days of the early talking machine to this finished piece of period furniture worthy of any room and housing not only phonograph of perfected up-to-date model but built to include radio as well*

In case a phonograph or radio cabinet of unsuitable proportions must be used, as sometimes happens, a low screen put at one side, so as to partially obscure the cabinet, will give a more pleasing effect, and help draw this piece of furniture into the whole scheme of the room. Another way to surmount such a difficulty would be to put the phonograph at one end of a sofa.

Among smaller instruments which contribute by sheer beauty of shape to the furnishings of a room is the violin, which can be given a place of dignity and importance by putting it on a low table near the piano upon a piece of beautiful fabric.

The harp, the most graceful of all musical instruments, enhances the charm of any room, particularly one of French or Italian atmosphere, and it is a pity that it is not more often seen in the modern home.

There is no excuse for the musical instrument to be an ugly, inharmonious object in a room. If thought be given to the form, finish, and placing of the instrument it will be a beautiful adjunct to the home. The easy access to the models in our museums, to our libraries, to our magazines should make simple the problem of the musical instrument in modern decoration.

Photograph by Mattie Edwards Hewitt

WHERE FURNISHINGS CONVEY A PLEASANT COOLNESS

The Mediterranean influence is strongly felt in many houses of our own South and West for obvious reasons. It is a logical development to meet the needs of comfort in warm climates where plain wall surfaces, furniture of light and appropriate line, and plenty of floor space are all desirable. Writing-room in the home of Mr. Robert Glendenning at Palm Beach, Florida

Real old-timers of merit
that do not depend on mere size of bloom

Fine flowers of yesterday

SHERMAN R. DUFFY

Years of gardening experience creep upon us leaving no weight of age. The garden of a score or even two score years ago seems little more than the garden of yesterday, so vivid are garden memories. With the years of experience the pursuit of the new and the discard of the old slows and we begin to see plants in truer perspective and endeavor to assemble the favorites of years ago. As gardeners we join the collectors of antiques.

In the main it is a more profitable pastime in the garden than in the house for we cannot be faked and the garden antiques are reproductions which could never be told from the originals.

There are no masqueraders among the garden antiques. Those of the prairie gardens were lineal descendants of the colonists and came west with the settlers and coupled with natives, the oldest Americana of the garden world, furnished the old-time gardens. The old Bleeding-hearts, Fraxinellas, and other ancient plants are well worth collecting and restoring, for their beauty remains more perennial than their roots.

Mass planting of Bleeding-hearts, so far as I can learn, was unknown in the old-time garden where at least one clump of Dicentra spectabilis was always present.

Our American Bluebell (Mertensia virginica) is one of the really worthwhile plants being lost from its native haunts. Nurseries, however, are supplying it for mass plantings. It flowers in spring with Bleeding-heart, and used freely would in some degree simulate the blue sheets of Scilla bloom of the English woodland

The old Fraxinella, or Gasplant (Dictamnus), in white and rose, belongs in the antique class, yet is easily grown. It 'flashes' when a flame is brought near

There are many handsome garden combinations to be made with this old-fashioned plant. The finest I have ever encountered consisted of a wide belt on the edge of a woods of alternating Bleeding-heart and Bluebells (Mertensia). Blue and rose! The former repeating the tints of the buds of the Mertensia, made a beautiful planting. Both plants die down and disappear at the same time and the planting is then available for annuals, Shirley Poppies scattered over the lightly raked soil yielding another beautiful display later in the season.

The Mertensia is one of the plants fast disappearing from its native haunts where formerly it was so common that few people thought of bringing it into the garden. An island in the Illinois River that formerly I delighted to visit in spring was a solid 25 acres of blue. Other similar patches were common, but under cultivation these great colonies are rapidly disappearing and nurseries are forced to grow the plant to supply the demand, as it has become one of the popular garden favorites and justly so.

As a companion for the pale yellow and white Narcissus it is indispensable. We now see acres of woodlands naturalized with poeticus ornatus Narcissus and Bluebells. Others have planted the native white Trillium and Bluebells by the thousand. With some of the pale yellow and pink Tulips the Bluebell of America is a garden plant of the finest quality.

An extensive planting of Bleeding-hearts is quite a problem for it is difficult to find any large stock of it and propagation is slow, by root cuttings or divisions. It will grow from seed but this is tedious and the seed must lie in the ground over winter before it will germinate and then it is uncertain. But a mass of Bluebells and Bleeding-hearts is a garden picture to dream about and it is worth while to gather the shiny seeds of the Bleeding-heart, sow them when ripe, and mark the row and wait in hopes for a crop of little plants the following spring.

Another old-timer that never should have been allowed to escape from cultivation as completely as it did for many years was the Leopard's-bane (Doronicum). Strangely enough the growth of interest in rock gardens seems to have been largely responsible for its return although I cannot see how it can properly be considered a rock garden plant. However, it is valuable to place in the background of the rock garden with shrubbery to bring out the golden gleam of its great daisies (See illustration on page 600). One of the tallest and showiest of the very early perennials, it is one of the first substantial flowers of the garden for cutting. It does very well in the open border, demanding only plenty of moisture as it does not seem to endure our summer droughts well. The rock garden treatment obviates this difficulty although the plant is too robust and out of drawing for the rock plants of its season.

The Moss-pinks (as they were formerly known), the Creeping Phloxes as we now know them, Phlox subulata and its varieties and close relatives, are other favorites of the early American gardens that rock gardening has brought back to a position of importance that they have always deserved. This group of plants does not need rock-garden treatment by any means as they will grow quite as luxuriantly on the flat. We need to get some of the finer varieties of these delightful little plants of early spring into circulation as

Continued on page 600

Wake-robin (Trillium grandiflorum) is one of our spring woodland plants that used in masses gives a striking artistic and naturalistic note. Easy to establish

Consider the size of your room and select pieces which are in scale

Furniture that really fits

GERTRUDE GHEEN ROBINSON

Some time ago, when consulted regarding the arrangement of a living-room in a New York apartment, I found it almost impossible to obtain a satisfactory result because the furniture and decorative accessories already selected were entirely out of scale. They had been chosen, it seemed, by the man of the household who evidently had a collector's eye but no sense of fitness.

The old English silver in the dining-room was beautiful and rare, certain pieces of furniture very fine, and the fabrics throughout the apartment charming in texture and color, but there was no composition. The things were 'put,' as it were, and no one thing had sympathy for its neighbor.

For example, the sofa in priceless old apricot-colored velvet was so enormous that it would not fit any of the wall spaces and had to be stood across the corner, a very 'unethical' position architecturally. As the sofa had no background, the value of its material was partly lost. The chairs were equally unwieldy and when one was placed before the rather small fireplace, it was nearly impossible to squeeze between it and the piano, a very large grand. Even the tapestry, too long for the height of the ceiling, made no effect—the actual picture of the design hanging near the floor and the meaningless top with its rather pale clouds on a level with the eye.

I remembered that it is a masculine characteristic to insist upon over-large furniture, sofa and chairs particularly. Men often do this not realizing that size does not always mean comfort and forgetting the value of proportion in spaces which have to be adapted to the needs of several people.

We all agree that a room is a complete failure without comfort, no matter how beautiful, but common sense and experience teach us that it is possible to have both comfort and ease without sacrificing other essentials. True, very often we are met by architectural limitations which make our task very difficult, but while testing our ingenuity and resources, we are encouraged by the knowledge that a successful overcoming of these obstacles has a great reward and adds further to our belief that nothing is impossible.

In a certain little living-room, there was the problem of a long narrow room of

In planning the furnishing of any room one of the points to be kept steadily in mind is the size relationship of furniture to its surroundings. A nice balance has been maintained in this dining-room, also in the living-room and bedroom on following page, all decorated by Miss Gheen Inc.

A room without comfort, no matter how beautiful, is a complete failure, but it is possible to have ease of both body and eye. The restful charm of this room grows out of a simple arrangement of essential things well chosen and well placed—nothing is too big or too small, everything really fits and is in scale

which one end was lost because the fireplace was opposite the door and very near the two windows. A group near the fireplace was not to be thought of as the door of the room stood not only next to the window but was a few feet away from the front door in the hall. Making use of all the remaining space in the room, a plan was evolved by which eight people could be seated and converse comfortably after dinner or at tea without moving a chair. A sofa placed against the long wall faced two chairs either side of the console opposite. At right angles to the sofa stood the love-seat and at the other end an upholstered chair. The sofa seated three and was rather high, as it is found convenient to have at least one piece in a room from which it is easy to pour tea or coffee as the case may be, tea-tables in any size being rather high. The furniture here was late Italian which blended agreeably with certain English and French pieces, Adam and Directoire. The walls beige, papered with a gold moulding at the top; the carpet black (the most cheerful coloring I know for a floor covering and as a background for rugs); the curtains deep rose. With old Waterford candlesticks on the mantel, a mirror framed in green and gold, red Chinese bowls and black lacquer wall clock and cabinet, the room seemed what New Englanders call 'very pleasant.'

The dining-room in this tiny house was even smaller than the living-room and had the same arrangement as to mantel, doors and windows. The table of course had to adapt itself in size—it was a copy of one in the museum at Guilford with ends that let down, seating four persons when closed and twelve when the ends were put up. This room, under the shadow of the porch, did not have much sun, so unlined curtains were used—these in gold alpaca. They gave a cheerful glow in the daytime in spite of shadows, and at

Continued on page 596

Furniture large enough to be in scale with wall spaces—which appear smaller because of the sprigged paper—yet little enough for a child to feel its own. Music-box, flowers, toys, and tea-table near the window contribute to comfort and happiness

The garden of

MR. AND MRS. ARTHUR PERRY

Nahant, Mass.

Photographs by Herbert W. Gleason

Because this garden is at a summer seaside resort it is planted with a view to concentration on the summer bloom. As you get north the season is condensed—begins late and ends early. Here we find at the end of August Hollyhocks, Phlox, Zinnias, Petunias, Gypsophila, etc. The Iris around the central pool are out of bloom, and the Gladiolus mixed with the Iris, have not yet begun to bloom. It is a small garden, only about 55 feet square, and is thoroughly 'intimate,' being reached by a short flight of steps from the parlor veranda. The garden is designed both for practical use, in furnishing flowers for decoration, and also as constituting a pleasing element in the view from the veranda. It faces south and west, and is built on the summit of a sea-girt ledge. The soil on this ledge was so thin that all the earthy material in the garden had to be transported from some other locality.

How to choose good furniture and arrange it—
the fifth of six lessons by a nationally known decorator

Being your own decorator

WINNIFRED FALES

In our first lesson we learned how to visualize a room as a whole, and in a general way to plan for such furnishings as would help correct architectural defects, create a dominant center of interest, give balance, and establish that elusive atmosphere of comfort, hospitality, and distinction which it is every home-maker's ambition to achieve. We then considered the effective treatment of the floor, walls, and ceiling, and the draping of doors and windows. The background thus completed, we come at last to the question of how to judge furniture and select for our own homes pieces of suitable design and sound construction, whose possession will be a lasting satisfaction.

If, as we have seen, the detailed plan is the first necessity, the budget is a close second. Knowing the maximum allowance for a given room simplifies matters by preventing unbalanced spending. We are not likely to start on an Italian Renaissance scale of grandeur, only to end—by compulsion rather than choice—in Colonial farmhouse simplicity. The second type of furnishing may produce as livable and charming a home as the first, but we wish to adopt it of deliberate choice and carry it out consistently, instead of making it the incongruous finish of a costly and elaborate scheme.

The size of the budget also tells us whether it will be practicable to carry out the entire plan at once, or wiser to begin with a few indispensables of the best quality our present means allow, and make additions from time to time as funds and opportunity permit. As a matter of fact, a lean pocketbook may render valuable service by preventing the mistakes so apt to result from hasty judgment. And after all, no matter how lavishly furnished, no room is ever really complete. Could it be so, it would be a petrified thing in which we should soon lose interest; but fortunately, our homes, being but the outward expressions of ourselves, are in a perpetual state of flux, keeping pace with our own growth in knowledge and appreciation, so that delayed furnishing means simply that each successive purchase will be guided by riper experience and surer taste.

'But,' you may ask, 'how is the layman to know whether furniture is well or poorly made, or good or bad in design?'

Excellence of design seldom is allied to shoddy construction, but the reverse, unhappily, is not always true, for the market is flooded with well built and beautifully finished atrocities. It is therefore essential to develop powers of discrimination, and this is best done by seeing as frequently as possible—in museums, in auction rooms where noted collections are being dispersed, and in books of recognized authority—furniture of undisputed excellence. By this means standards of judgment in regard to proportion, contour, and decorative detail will gradually be formed; and thus fortified there will be little danger of committing serious breaches of good taste.

There are also certain safeguards of which it is wise to avail oneself. The first is to take care to buy from reputable

The grouping of movable pieces is not difficult when their practical use is taken as a guide—the most comfortable chairs naturally gravitate toward the fireplace and in turn draw around themselves convenient lesser furniture as in this charming library with its old panelling. Home of Mr. C. A. Moore at Greenwich, Conn.; Henry W. Rowe, Architect

dealers who can be trusted to tell the truth about the merchandise they carry. Only an expert may afford the risk of patronizing cut-rate stores and fake auction rooms of the type whose trademark is the 'bargain' sign, and who, having no reputations to maintain, are not concerned with questions of ethics.

Another criterion of quality is the name of the manufacturer, where this can be learned (unfortunately, some dealers have adopted the shortsighted policy of refusing to divulge the identity of the maker). Comparatively little furniture carries a trademark, but it is reasonable to assume that the statements of those who spend fortunes every year in broadcasting the story of their products may be accepted with confidence, not only because it would not prove profitable to invest large sums in promoting inferior goods, but even more on account of the rigid censorship exerted over their advertising pages by responsible magazines.

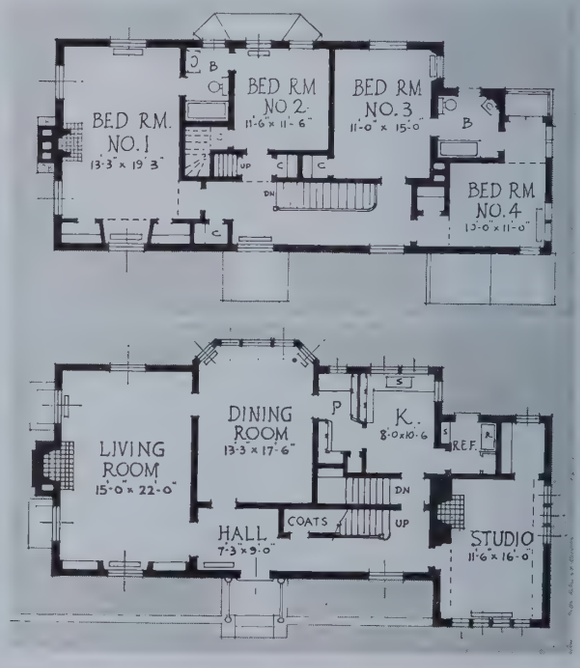
Price likewise is an indication of values. Furniture that is cheap for its own class is seldom excellent in construction. Take, for example, two Windsor chairs, one selling for, say, forty-five or fifty dollars, and the other for ten or twelve. The high-priced chair will have the legs carried all the way through the seat and wedged from the top, making a virtually unbreakable joint. The spindles in the back will be delicately shaped by hand, following the grain of the wood, and the bow will be made of several thin layers of specially selected wood, strongly glued together, thus insuring both strength and flexibility. If the chair is of the brace back style, the projection at the rear will be an extension of the seat itself. In the low-priced chair, what a contrast! The legs will be merely glued into holes in the under side of the seat, ready to fall out when the glue starts to crumble. The spindles will be made by machine, often cut diagonally through the grain, and consequently liable to break, besides being thicker and clumsier. The bow will quite probably be made of a single thick piece of wood, steamed into shape, and the seat projection at the back will consist of a separate piece glued on. In addition to being a more beautiful piece of furniture, the first will give generations of service, while the second will not last more than a few seasons without extensive repairs. This is not to say that the cheaper chair does not possess value in proportion to its cost, or that it should not be chosen if no better can be afforded,

Continued on page 593

BELOW *Every sleeping-room and boudoir needs a chaise longue where a few minutes of relaxation may readily be had without disturbing the daytime dress of the bed*

LEFT *The secret of successful furniture arrangement is convenience, and the writing desk should be placed near a window with light falling from the left*

Very different from the house on the facing page is this one designed by the same architectural firm. The shingled walls, the arched doorway, the fenestration, are reminiscent of Colonial design, but the studio ell, at the right above, is English in its inspiration



TWO OHIO RESIDENCES OF SINGULAR CHARM

HOWELL & THOMAS

Architects

These two houses designed by one architectural firm show careful planning and a free use of traditional styles. The house on this page is a French type, the tall windows, the square mass topped by a hip roof, give allegiance to France. The doorway is pleasantly designed and is of a later Colonial or Georgian type

'Many a tree is found in the wood
and every tree for its use is good'

The romance of wood

ELLEN D. WANGNER

III—Mahogany

Of all the woods that have helped to make our houses and their furniture beautiful none holds more of story and romance than does mahogany!

The very first use of this wood for furniture in England breathes of romance and carries us back to the days of Elizabeth and that valiant adventurer and courtier, Sir Walter Raleigh. On one of his trips to America, his ships were badly damaged. He put into a West Indian port for repairs and there he was shown some trees the wood of which, the natives well knew, would stand the strain of a long, hazardous, buffeting sea voyage. These trees were mahogany, and as planks placed in the broken decks of Raleigh's ships they went to England. Queen Elizabeth, doughty old queen that she was, when the ships came into port, went down to see them and this servant who was creating a new dominion for her. The rich reddish-brown planks of mahogany in the stout oak decks caught her eye. She admired them and at once the man who thought nothing of laying his coat in the mud for his queen to walk on, thought even less of ripping these boards out of his poor old ships and having them made up into a table for her!

This new table of the queen became the rage; everyone wanted furniture made of this wood that held such life and warmth in its tissues and so in 1600, mahogany became the favored wood of cabinet-makers.

When Chippendale came to London more than a hundred years later, he found this 'royal wood' ready for his tools and he carved it and scrolled it, twisted it into flowers, ribands, and Chinese designs and the wood answered his every demand. Hepplewhite, too, found in mahogany a medium he loved to work with as did the Adam Brothers and Sheraton.

In the early days of our own land, when houses and their furnishings were replicas of those homes across the sea, the love of mahogany furniture quickly gripped our home-makers and cabinet-workers. While we imported much from England, it was to our own craftsmen that we looked for the vast quantities of beds and chairs and tables that were needed. Nor did those ancestors of ours look in vain, for we had

Beautiful indeed are some of the figures and grains of mahogany with their rich play of light and shade. In this dining-room the various pieces and perhaps the cabinet in particular show the characteristic beauty of this 'royal wood' (whose natural color is, by the way, a light brownish pink); Lord & Taylor, Decorators

A mahogany panel may be as lovely as any artist's design, if the wood has been properly finished, cut and matched, and nowhere does its dark beauty glow to better advantage than in combination with the light fabrics of bedroom furnishings

'The sources of the genuine wood are: a small quantity from the Florida Everglades; excepting this, no genuine mahogany grows in the United States; all that we have is imported from three widely separated tropical sources: The first of these is Mexico, Central America and parts of South America; the second is the Gold and Ivory and Nigerian coasts of Africa; the third is the West Indies, principally Cuba and Santo Domingo. Woods from no other sources are recognized as genuine.'

And there are other differentiations that are well to know: *real* mahogany may be veneer. The word veneer was once held in disrepute and this because veneered surfaces warped, peeled and became loose due to poor glue poorly applied by poor workmen. We have but to look at the work of the old masters and see how their veneered work has stood the test of time to realize what veneering really means. One good thing that came out of the late war was the discovery of a glue that will last in all weathers and circumstances so that to-day there need be no question of the durability of veneered furniture—a comforting assurance as the loveliest mahogany figures are found in veneers, since the best-figured portions of the log are selected for them.

Continued on page 619

in the colonies workers of the highest skill—Savery of Philadelphia, Samuel Phippen of Salem and, later, Duncan Phyfe of New York—men who loved mahogany and who made for conservative New England homes, the gayer homes of New York, and the large mansions of the South mahogany sideboards and tables, cabinets and chairs and bureaus, and highboys of rare beauty.

Just what is *real* mahogany? It is well for each one of us to know so that we who prize these enduring heirlooms of yesterday may buy our own furniture as wisely to-day, so that it will in turn become the heritage of to-morrow. We can do no better than to quote what the Mahogany Manufacturers Association itself says:—'Considerable confusion exists because many woods that are in no sense mahogany are being sold under trade names that include the word mahogany. Among these are East Indian Mahogany, White Mahogany, Hawaiian Mahogany, Liberville Mahogany, Philippine Mahogany. This last is a collective name for several Philippine woods such as Tanguile, Bataan, Almon, etc. *None of these is Mahogany and should not be accepted or used as such!* Unfortunately, there is a tendency to masquerade other woods as mahogany under the guise of "mahogany finish." There is no such thing as "mahogany finish" on real mahogany. This refers *only* to the color of the stain used. Another type of furniture about which to be cautious is the so-called "combination mahogany." While there is some furniture made in most part of mahogany with a little of other fine woods for decorative purposes, the term "combination mahogany" too often means that virtually the entire piece is made of inferior woods with a little mahogany veneer glued to the most prominent parts.'

In the early days of our country the love of mahogany gripped our cabinet-makers, and we turned to them for chairs, cabinets, bureaus, and beds—the designs of which are carefully reproduced in mahogany to-day. Lord & Taylor, Decorators

A successful grower tells of these decorative plants for the greenhouse that excite interest at the Fall Flower Shows

Winter-flowering Begonias

PETER ARNOTT

Begonias that bloom in the wintertime! A comparatively new race of flowering plants has been regularly seen at the Boston and New York flower shows during the winter season for some years past, and never fails to excite interest because of the splendid color of the large flowers borne above the characteristic Begonia foliage. The plants are remarkably free-flowering, too. These blooms, which in a sense may be likened to Carnations, are particularly welcome for decorative plants as the dull season gets its grip.

These Begonias are related to the well known Gloire de Lorraine which is the rose-pink Christmas Begonia, popular for many years. The Winter-flowering types, however, make comparatively tall growing plants. The parentage of these Winter-flowering kinds, however, is based on the popular tuberous Begonia which we all know as a summer bedding plant, and the relation to this type is at once recognized. They are hybrids of the tuberous rooted strain and Begonia socotrana which was introduced in 1880. The strain began with the variety named John Heal, produced in London in 1885. Other varieties quickly followed, and a few private gardens in this country are justly proud of their success in the cultivation and even production of new varieties of this strain. Mr. Webster of Chestnut Hill, Mass., has been a successful exhibitor in Boston for many years and the cultural notes that are now appended are supplied by Mr. Peter Arnott who is responsible for the growing of the specimens on the Edwin S. Webster estate.—Ed.

Winter-flowering Begonia The Pearl, sport from Emily Clibran, originated on the Webster estate and given Award of Merit, Boston, November, 1926. Color yellow in opening, developing into creamy apricot with pinktinted edge

THE FIRST SHIPMENT FROM ENGLAND

'It is now sixteen years since we received our first shipment from England' says Mr. Arnott. 'This included the varieties Mrs. Heal, deep cerise single flowers; Winter Cheer, brilliant red, semi-double; and Elatior, a beautiful shade of carmine with semi-double flowers. The following year we received such varieties as Exquisite, a beautiful pink shade fading to white in center, single, and measuring about four inches in diameter; Rosalind, rose pink, single; Emily Clibran, semi-double, apricot; and later, many others have been added to the collection which now numbers twenty-eight varieties.

'I have also raised a few seedlings of my own which look quite promising. I cannot imagine anything more beautiful than a house of Winter-flowering Begonias with their wonderful range of fascinating shades and colors. I agree with the Editor that they should be more widely grown.'

Cultivation is somewhat similar to that of the Lorraine type in regard to soil and temperature, and in fact those and the Winter-flowering can be grown together quite successfully in the same house.

Leaf cuttings are taken about the middle of November and inserted in an open bed of good sharp sand, in a house with a night temperature running between 60 and 65 degrees Fahr. Water thoroughly, and in three to four weeks these should be well rooted and ready for 2 inch and $2\frac{1}{4}$ inch pots, size of pot being governed by amount of roots as, of course, they do not all root alike.

The compost at this stage should be one part fibrous loam and one part leaf soil with some good sharp sand.

In three to four weeks more, plants should be up through the soil and the pots filled with a mass of fine roots. This warning means that the plants will have to be shifted into 3 inch pots and some may want $3\frac{1}{2}$ inch size. This potting calls for a little more loam than leaf soil with a good sprinkling of sand.

The plants are now well on their way and repotting should be done as required and root conditions will determine this. All plants should be in their final pots by August first, and for this potting a compost consisting of 3 parts good fibrous loam, 2 parts leaf soil, 1 part dried cow manure and a dash of sharp sand may be used.

FEED THE PLANTS

Plants in their final pots, when they have developed a good healthy growth will be benefited if given a light feed of liquid cow manure, alternately with Clay's Fertilizer, say once a week.

Plants should be shaded from start to finish, and this can be done by using slat shades or shading in the ordinary way. Care should be taken at all times not to over-water, allowing plants to dry out well between waterings. Overhead spraying is injurious, and should not be practised.

This Begonia's worst enemy is mite, a dangerous pest which is not discernible to the naked eye but may be easily traced through the brown markings on leaves and stems, and if allowed to go unchecked the plants sooner or later will have to be thrown away. This, however, can be controlled by dipping the plants from time to time in a solution of one part Imperial Soap spray to fifty parts water, adding a good handful of sulphur. Begonias treated in this way will resist the mite and grow strong and healthy.

The plants will begin to show flower early in October and continue till the end of December, at which time all dead flowers should be cut away and the plants stood under benches to rest. Very little water will now be required, just enough to keep the tubers from shrivelling and to allow plants to die away gradually. One watering in two weeks will be ample.

Early in April tubers can be shaken out, started in flats or pots in a light mixture of leaf soil and sand and in this way can be grown on for another year. They are not so reliable, however, as the plants from leaves and cuttings, nor do they make such fine specimens.

MR. MARLBORO'S GARDEN

—Another successful grower, winning a gold medal for plants 4 feet in diameter, also in Massachusetts, is Mr. James Marlboro of Topsfield, who writes that he grows about 30 varieties which have been selected after trying out all available. He commends these plants for indoor decoration; 'I have known them to stand in a dwelling house from 3 to 4 weeks without dropping a flower.'

Interesting qualities of an age-old material and its possibilities as decoration in domestic design

The decorative use of brick

LEWIS BOWMAN

There always has been a desire on the part of a brick mason, even from the days of the early Assyrians, to relieve the plain and solid surfaces of their brickwork with self-patterns, often of a different sized brick or tile but usually of the same brick as the main wall but laid in a more or less geometric pattern. This was carried to an extreme in the period of the Spanish Renaissance, when bricks were moulded for the purpose, and unlimited care was put on the construction and design of the building so that it would be suitable for the use of brick.

Brick, with its unlimited reds and browns, and its very numerous textures, in conjunction with other materials, will often prove to be the real factor in producing the elusive thing called 'charm' that seems so difficult of achievement. A plain brick surface, unrelieved, with no ornamental portions, is probably as uninteresting an exterior as can be used; but relieved with other materials or with brick laid in an ornamental way, it becomes a homelike and pleasant exterior.

Relative to English country house work, it becomes principally a material to be used in conjunction with others. While there are numerous examples in the older portions of the towns of England, and in the countryside, that prove that 'all-brick' was in great use, they do not seem to form the best precedent. A great many were all brick and stuccoed; and many, research tells us, would have been stuccoed but the owner ran out of money to finish at the time, just as owners to-day are apt to do, or what is very likely, portions of the stucco fell off and the rest was pulled off.

We usually consider buildings like Compton Wynates, or Haddon, where brick, stone and timber were used in a delightful and rather conglomerate way, perhaps more satisfying than Hampton Court, which is practically all of brick. To be sure, during the late Tudor period in which these buildings were built, the fancy of the brick mason soared the highest. The moulded brick water tables, and string courses and the profusion of cut and ornamental brick used in the chimneys, show a high development of the knowledge of brick moulding and laying. The use of the diaper courses in black and red contrast, was constantly employed and did much to relieve the blankness of the otherwise plain walls.

Since early Assyrian days solid surfaces of brickwork have been enlivened by more or less geometric self-pattern. Three exceedingly interesting treatments of brick in combination with weathered timber (see above and page following) designed by Mr. I. N Phelps Stokes for his own house at Greenwich, Connecticut

This brings up a point of interest that generally is not realized. About fifty years ago, the brick yards were well equipped with operatives able to work out the intricate and fanciful brickwork used in the late Victorian period, and while the details as used, were done with little or no understanding, if these yards were performing to-day along these lines, and with the demand and liking for reproduction work that now exists, a great many interesting results would occur. Of course, we can secure almost anything, at a price, but these details were originally on cottages and lesser mansions, and to-day such a house cannot afford the cost.

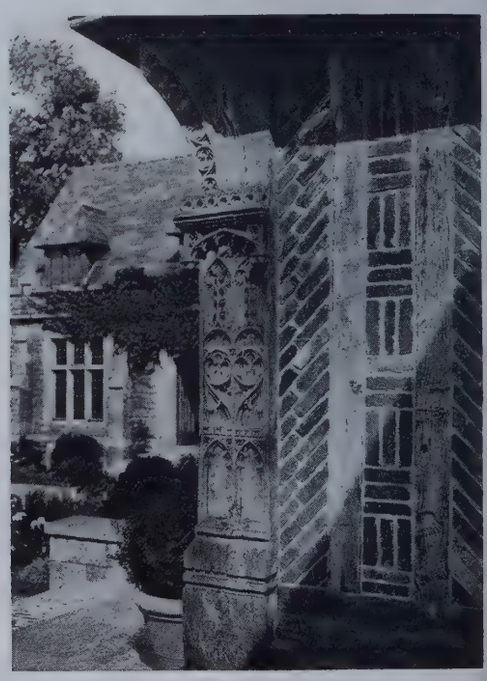
We must admit that these oldtime masons are still our leaders and preceptors in their art. Of course, in our day the prohibitive cost of a great deal of this work makes it impossible for all but our most expensive houses, and in the case of the modern suburban house, we must resort to the use of brick in its more simple and elemental way. This is, in itself, desirable as it compels one to give a great deal of thought to the material and is gradually promoting a use of brick as a

decoration that may eventually have a great bearing on our future domestic designs.

There are, of course, many forms of brickwork and many uses to which they are put that are a bit overdone. For instance, the mis-use of the so-called 'lammie' brick. This brick is the cull brick or arch brick of the kiln and the ones nearest the fire. In the intense heat, they become fused and twisted. At the same time, when they are not too far gone, they turn a variation of shades and have a pleasant unevenness that throws the most interesting shadows under sunlight. As they are all so rough, a small quantity of blistered ones goes a long way toward breaking up a wall surface. These are, in fact, an ornamental or highly textured brick and a great deal of reserve must be used so that the result is not overdone.

Brick stacks are perhaps Tudor—England's one best unique contribution to domestic work, and one that is more strikingly noticeable than any other feature. Certainly the infinite variety and size and shape of these various chimneys, built during this period of extravagant brickwork have exhausted every conceivable variation that can be obtained by the use of brick, so all that one can do is to use them as the old brick masons used them; if one is so fortunate as to be able to copy their elusive skill.

A fine example of decorative brickwork in the old Tudor manner is the house designed by John Russell Pope for Mr. Stuart Duncan at Newport, R. I. (above); note particularly the chimneys. Very fascinating, too, the detail worked out by Mr. I. N. Phelps Stokes (left, below, and preceding page)



Lewis Bowman, Architect *Photograph by Kenneth Clark*

DISTINCTION IN MODERN BRICKWORK

Residence of Mr. H. G. Streat
at Bronxville, N. Y.

Up-to-date materials of character and quality to meet the demands of comfort, color and easy upkeep

Modern floorings for modern needs

BENJAMIN FRANKLIN BETTS

At no time in the history of building has the home owner had a greater variety of material from which to make a selection than during the present era. This is particularly true of flooring, for there is available to-day not only the materials used for centuries but others of comparatively recent development as well. Earliest history records the use of stone, burned clay, and wood for flooring purposes. Since this article deals with materials that have come into use during the past fifty years they may logically be referred to as modern floorings and are, in every instance, composed of several materials combined as one and made commercially available through modern machinery. They are familiarly known as linoleum, cork tile, rubber tile and composition or magnesite flooring.

Durability, comfort, quietness, maintenance, sanitary features and appearance are all points to be kept in mind—the relative weight of each naturally varying with the location and use to which the material will be put. For instance, in buildings of a public nature, durability and the resistance to abrasion, causing wear, assumes an important position in the scale of qualities. But in selecting flooring for a private house this quality is negligible for, even over a period of years, wear is rarely serious and practically any material of good quality, properly installed, will possess an ample margin of wearing quality. Reputable manufacturers cannot afford to offer the public a flooring material that will disintegrate under normal usage. This fact may be accepted as a protection when a high grade product is selected.

The newer materials offer a wide range of color opportunity and are particularly practical for much-used parts of the house—hallways, dining-room, kitchen, bathroom, and sunroom, where floors need frequent cleaning

A floor is comfortable when one can stand or walk upon it over a period of time without becoming unduly tired. In walking the weight of the body ordinarily produces a certain amount of jar with every step. As the rubber heel makers tell us—'it's the jars that tire us out.' The degree to which these jars produce weariness is due in part to the cushion or lack of cushion action of the floor. The extent to which a material possesses this cushion action is a measure of its resiliency. The value to be placed upon resiliency must also be determined by the use of the material. In this respect the floor in different rooms should be given separate consideration. Some materials are warm under foot. Others are cold. So the question of warmth may also enter into the selection of a comfortable floor.

By quietness in a floor, is meant the extent to which it absorbs or reflects sounds. The two extremes of this quality are observed in the almost absolute quiet of a padded carpet contrasted with the sound of footsteps on a pavement. The extent to which this characteristic must be considered is often one of individual preference. Since a noisy floor can be largely corrected by means of rugs, too much importance should not be given this as a deciding factor.

Appearance, comfort, and health are affected by cleanliness. The floors of any house represent a considerable area to maintain. If the cleaning operation is not to become laborious and time consuming, the floor surface should be such that it is easily cleaned by a simple method. A type of floor that does not require frequent renewal of the surface, is an economy. Under ordinary wear the floors in a house should not require frequent repairs or replacement for many years. The degree to which a flooring material absorbs dirt and moisture and the ease with which dirt can be quickly removed is a gauge of its sanitary quality.

While these practical requirements for flooring materials must be taken into account, appearance is an important determining factor. In judging appearance, color pattern and texture are the important considerations, for it is in these that harmony or discord with the surroundings will be obtained. Floors may be viewed as a background or foundation for rugs, furniture, and people. They may also be considered, on the contrary, as an integral part of the decorative scheme.

In this case the design in color, pattern, and texture must be thoughtfully determined in connection with the furnishing of the room in its entirety, if a successful result is to be achieved. Colors or patterns in a floor that are vivid and obtrusive defeat the idea of a foundation or support. A floor should be quiet, restful, and maintain to the eye its structural position in the room. There is no reason why a background or foundation should not be colorful but, in using color in this way, the effect in combination with the super-imposed furnishings must be considered as a whole. For this reason, one is less apt to produce discord if neutral colors of low intensity are used. In selecting the design keep the pattern in 'scale' with the room. By scale is meant the relative size or proportion. Scale is an important element in architectural or decorative design. A very simple example is the appropriate use of a large pattern in a large room or a small pattern in a small room—although it does not always follow that this rule will result in correct scale. To follow it, however, is to err on the side of safety.

Harmony is further secured through the correct use of texture. Formality is usually associated with silks and satins, silver and crystal. Informality is more apt to be rough or coarse in texture—rough plaster, hand-hewn beams, wrought iron, homespun and printed linen. Between these extremes there are many happy mediums with which to express one's individuality and preferences. The architectural qualities of formality and informality should be reflected in the texture of the floor. In fact, this is essential if unity and harmony are to prevail.

Observation discloses that everything has texture. Floors are no exception and practically every flooring material has a range of textures. This matter of texture is not entirely one of relative smoothness or roughness. Glass and wood are smooth, yet they have a different texture. Even different woods vary in texture. The structure of a material determines its texture. Wood is composed of compact fibres. In some woods the fibres are more compact than in others. As a result woods are generally termed close grain or open grain and both exhibit marked differences in texture. Rubber has a different texture from wood because it has a different structure.

Of modern flooring materials linoleum

Continued on page 618

Interesting floor effects in bedroom (above) designed by Allen & Collens for Mr. Leslie Buswell at Gloucester, Mass.; sunroom (below) of Mrs. Crosby Gaige, Peekskill, N. Y., John Oakman, Architect

UP-TO-DATE DEVICES

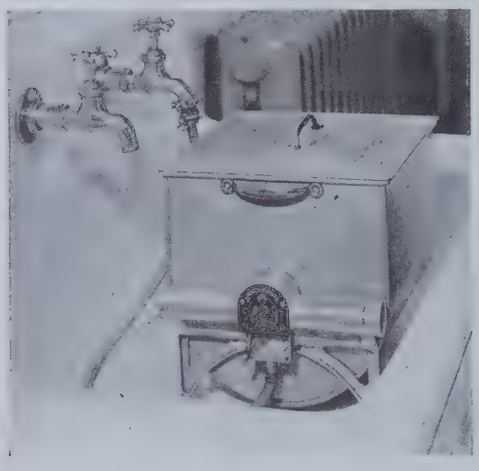
PEA AND BEAN HULLER

Shelling peas or beans for a family of, say, six takes up a good part of a housewife's morning, and it requires endless patience as well as considerable time to do the job satisfactorily and well. She does it because the resulting dish of fresh vegetables is so delicious, but it has never been a pleasant task. This little device shown above for teasing the peas and beans from their hiding places would have astounded our grandmothers. It works on the principle of a wringer: the pod is fed into the rollers and a gentle turning of the crank sends them through on the other side while the peas and beans fall into a receptacle provided for them.

A MINIATURE WASHER

Imagine the convenience of a washing machine so light you can pick it up in one hand, set it in the sink or bathtub and attach it to the faucet! The water power from the faucet in the sink, bath or laundry tub operates it at a small cost, and in ten or fifteen minutes the washing is done.

This miniature among washers makes it possible to do small amounts of



laundry daily, without the trouble of using a big machine or the nuisance of doing it by hand. For the nursery, sickroom, or small apartment it is very useful indeed.

The washer is of aluminum, fourteen inches long and twelve inches high, and is equipped with three little rubber-tired feet to protect the sink enamel from scratches, and a rubber hose to supply the motor with water.

NO MORE MOTHS!

How to keep upholstered furniture free from moths has always been a problem, and a very serious one at certain seasons of the year. This little device pictured at right, is a perforated pocket sewn into the seat of the chair or davenport, and filled with a chemical, the vapors of which spell death and destruction to the little pests.

The pocket works automatically: when the occupant sits and rises, the expansion and compression of the spring structure in the base of the chair force air currents through the interior. These air currents, passing through the chemical, generate a non-injurious gas that automatically sterilizes and fumigates the inside stuffings.

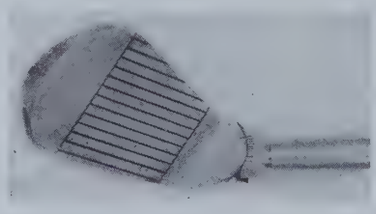
THE NEW LAWN MOWER

The power or motor driven lawn mower originally designed for large scale

operations has been so saving of labor that it is not surprising to find the makers of such appliances are meeting the demand for a machine for the moderate sized lawn. A *19* or *20* inch cut is easy to manipulate about shrubbery, along borders, etc., or around trees. Not the least advantage of the power mower is the constant appearance of neatness given to a place because lawn mowing, with such an appliance, is so quickly accomplished.

ADJUSTABLE GOLF CLUB

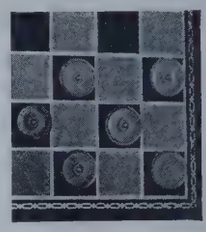
A single golf club that can be adjusted to any angle corresponding to the



various clubs used in playing the game —such as a driver, lofter, mashie, putter, etc.—is a great idea for the golfer, and a practical one at that. It makes for lighter traveling, and less expense.

MAGNETIC CHECKERS

Every checkers enthusiast knows how awfully easy it is to tip the board or brush off one of the pieces, and such a happening is indeed a catastrophe, for the game is ruined. These checkers (pictured below) will not fall from the board, neither can they be pushed off accidentally. They are magnetic—each man has a small magnet on the underside. The board itself is of steel.



Such a set is fine for the game played on the train, and is no less convenient for the convalescent who might find it difficult to move about to pick up scattered pieces.

THE SIPHONETTE

Here is a bottle stopper for gingerale and other carbonated waters that otherwise would be wasted. It makes possible using the contents of a bottle that has once been opened—a great saving in the summer time, for who can keep count of the number of half-bottles of gingerale that must be thrown away after a party? To be able to open a bottle, pour out half of it, cork it up, and the next day find the remainder as effervescent as the first, is indeed a new sensation! The siphonette fits any bottle, and the end of the handle is a bottle opener.

FOR SHARPENING KNIVES

A little household accessory of many uses, easily fastened onto the bench or table or on the wall. It is primarily designed for a knife grinder—the blade being sharpened in the groove between the two loosely fitted stones. It serves many other purposes too. Scissors, for instance, are ground against the outer stone, being supported on the conical flange. It will be useful for many other odds and ends about the household—to point up the ice-pick, for instance, or to put a new edge on the dull screw-driver, knife blades, or anything in the way of a cutting blade where a saw edge rather than a razor edge is wanted. It is useful too for grinding down rough metal surfaces of any kind. Between the two carborundum discs a quick touch will restore the sharp point of a broken pencil.

FOR THE HOMEOWNER

AUTOMOBILE TOURING CASE

A convenient accessory for the automobile tourist is this case that contains all the necessities for a 'clean-up' during the trip. It may be hung from a convenient point on the car, and has pockets for the individual pieces—comb, brush, powder, etc. The oval in the top section is a mirror, and the last section of the case drops down into place as a handy shelf. The case itself is well made, and folds flat for small space.

THE SHOWER MOVES WHEN YOU DO!

A detachable shower, that works just like one that is built in. It is secured to any tub without nuts, bolts, or screws of any description, and moves with you when you decide to take another house or apartment. Many people would like the luxury of a shower bath, but hesitate to go to the expense of having one installed if they think that there is a chance of leaving their rented home. This new device makes it all possible, with no worry, great outlay of money, or nail-holes in the bathroom wall.

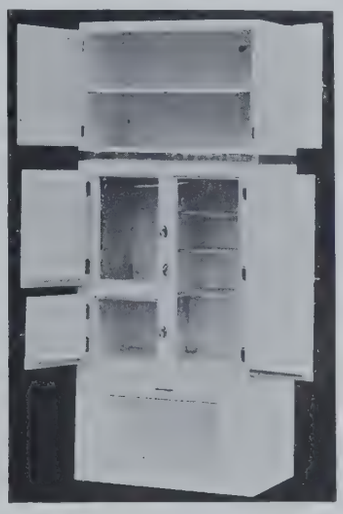
Moreover, it is splashless, and may be adjusted to various positions and angles, as for shampooing the hair, etc.

A LITTLE IRONING BOARD

Packed closely in a week-end bag, or crushed in a suitcase or trunk, light summer dresses are almost sure to be creased and wrinkled when unpacked. An electric iron and such a folding ironing-board as this above are part of almost every girl's traveling kit these days. This board is quite long, padded, and folds compactly for packing in your trunk or traveling case.

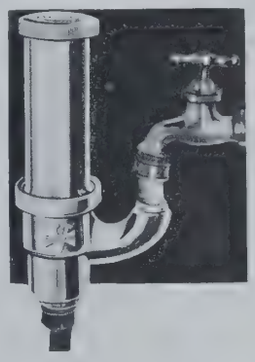
FOR ICELESS REFRIGERATION

A great many people would like to install an electric refrigerator, but they feel that, temporarily, the original expense is more than they can afford. Now, however, there is a way that such installing may be done piecemeal, as it were. The cabinet below is made for use with ice, and also for electric installation, which may be put in when convenient. Compartments which later are to hold the motor and coils serve in the meantime for vegetable storage space and ice, and the final installation is a comparatively simple matter.



FOR THE GARDENER

Feeding and watering in one operation is about as close as a gardener is likely to come, in his garden routine work, to putting into practice the old principle of 'killing two birds with one stone.' This apparatus is a tubular cylinder attached either to the faucet or to the nozzle end of the hose in which a soluble concentrated non-odorous complete fertilizer is inserted in pound sticks. As the water passes through the base of the stick it is dissolved and the solution distributed through the hose nozzle. An arrangement is provided for controlling the rate of solution and, of course, the concentration of the fertilizing liquid. Hardly a garden that does not stand in need of adequate feeding.



FOR THE ANIMALS

Animal lovers enjoy taking their pets with them on trips and vacations, but often hesitate to do so because of the discomfort to the animals. With this good-sized, comfortable dog house which fits securely on the running-board of the car, the pets may ride at ease. A waterproof top and curtain protect them from storm, while in clear weather the open side permits plenty of air and sunshine to enter.

A NEW COFFEE-POT

This new Neapolitan coffee-pot (see below), which makes the most delicious coffee ever, seems to be upside down and the unitiated visitor is quite justified in doubting her senses! However, it really belongs that way, and the process of making the coffee is simple. Cold water is placed in the lower section (No. I), coffee in the strainer, and the pot inverted to serve as a cover while the water comes to a boil on the stove (No. III). As soon as the water boils remove from the stove and invert, and as soon as the water has dripped through serve in the section shown in No. II. The coffee-pot comes in various sizes and in a good-looking nickel finish.

No. I

No. II

No. III

THE NATIONAL
Garden Association

TO PROMOTE THE ANNUAL OBSERVANCE OF NATIONAL GARDEN WEEK

Coöperating Societies:

SOCIETY OF AMERICAN FLORISTS AND ORNAMENTAL HORTICULTURISTS
SOCIETY OF LITTLE GARDENS
ONTARIO HORTICULTURAL ASSOCIATION
AMERICAN IRIS SOCIETY
AMERICA DAHLIA SOCIETY
NATIONAL PLANT, FLOWER AND FRUIT GUILD

PRESIDENT:
Leonard Barron, F. R. H. S.

HONORARY VICE-PRESIDENTS:

Dr. J. Horace McFarland — *Mrs. Samuel Sloan*
Mrs. Francis King — *Mr. Frederick Newbold*
Mrs. Russell Tyson — *Mr. Robert Pyle*
Mrs. Thomas G. Winter — *Mrs. John D. Sherman*

Coöperating Societies:

WOMEN'S NATIONAL FARM AND GARDEN ASSOCIATION
THE AGASSIZ ASSOCIATION
NATIONAL HORTICULTURAL ASSOCIATION
THE SCHOOL NATURE LEAGUE
AMERICAN FORESTRY ASSOCIATION
WILD FLOWER PRESERVATION SOCIETY

With the phenomenal increase in the number of garden clubs throughout the country has come widespread appreciation of their great civic worth and benefit. Also has there come a realization among the clubs themselves, of the need of greater coöperation and concerted effort. That this can best be accomplished through state federations with, ultimately, a national federation, is an accepted fact, recognizing the old truism of 'strength in union' and that a federation means greater opportunities for service to the whole state. It can make of these united clubs an active power for good in many state problems such as conservation, reforestation, highway planting, playgrounds, parks, etc. The interest and support of the public can be secured through the work of these combined clubs in a way that could not be accomplished by any efforts of individual organizations. So keenly has this need of coöperation been felt that in several instances the clubs have joined together not only in the states but in and around several large cities, and, in one or two cases, county federations have been formed.

When the National Garden Association was formed four years ago it was because its founders realized not only the importance of the work done by each individual garden club, but the need of state and national coöperation, and also of the need of a common meeting place where help could be obtained.

In surveying this growth of the garden club movement, a growth that is not limited to any section of the country, we had hoped to give space to each federation, to tell of the countless fine, constructive things they had achieved, of the many projects each had sponsored. This would, however, take far more space than we can give to this subject, important though it be. We can but outline in condensed form the various federations, since each club has its own special line of endeavor, each state organization faces different climatic and natural problems than do its neighboring states. Each, however, has this one aim, to bring beauty to its locality, healthful living conditions, more beautiful homes and highways and byways. There is a singleness of purpose about a garden club that differentiates it from any other society. It has no 'axe to grind,' no politics interest it. It is non-political, non-sectarian; it regards neither race nor creed. Conservation, scenic beauty, attractive gardens, preservation of wildflowers, reforestation, school gardens, highway planting, each of these projects is for all, for the common good, the common enjoyment, in fact, for the community. That is why these clubs attract men and women alike and why chambers of commerce, boards of trade, school and park commissioners, bankers, lawyers, tradesmen, doctors, fire commissioners can all join together, and *do* join, in this truly unselfish work. There is indeed no organization in the country quite like a garden club, none that works so disinterestedly and so whole-heartedly for its community. The poorest quarters of any city, the vacant lots receive the attention of such clubs and federations as do their members' gardens. Executives may erect huge courts and prisons; factory-like schools and hospitals may be built unadorned, unattractive, and then along comes a garden club with beauty and not politics as its goal, to beautify these school and church grounds, give gardens to prisons and hospitals, see that flowers are brought by commuters to the city to be sent to the sick and shut-ins and little children in crowded tenements. Garden club federations do not study 'Paradise Lost'; they help each community to study 'Paradise Regained,' and how to find it.

To prove, if proof were needed, what individual clubs are doing is the work of the Beautification Committee of Longview, Washington, that has just set out thirty thousand plants, these including ten thousand shrubs, 14000 bulbs, 500 trees, 6000 perennials, etc., while during its first celebration of National Garden Week the Garden Club of Jacksonville, Florida, scattered over 1000 pounds of flower seeds along its highways!

We have, as stated above, endeavored to make a survey of this federated work. This survey may not be complete; federations are beginning to form so rapidly that there will doubtless be more 'twixt the time this was written and the day when published, but as our records show there are 20 federations and also over 600 garden clubs in the country.

CITIES

Chattanooga, Tenn.
12 clubs, Mrs. Oscar Mitchell, Pres.

Jacksonville, Fla.
18 clubs, Mrs. G. W. Trout, Pres.

Washington, D. C.
20 clubs, Miss Margaret Lancaster, Pres.

Baltimore. Md.
Mrs. Charles S. Rieman, Pres.

Topeka, Kan.
formed Horticultural Society, Dr. C. F. Menninger, Pres.

Butte, Mont.
Rocky Mtn. Club, several circle clubs, Mrs. T. A. Carney, Pres.

COUNTIES

Bergen County,
New Jersey, 15 clubs, Percy R. Pinder, Pres.

Tacoma & Pierce Counties,
Washington, Have formed a Horticultural Society

STATES

New York
57 clubs, Mrs. John W. Paris, Pres.

Illinois
30 clubs, Mrs. Fred Fisher, Pres.

Kansas
22 clubs, Z. Wetmore, Pres.

New Jersey,
30 clubs, Mrs. Arthur M. Decker, Pres.

Virginia
18 clubs, Mrs. W. R. Massie, Pres.

Ohio
Federation, Mrs. K. F. Gill, Pres.

Connecticut
About to federate, Mrs. Arthur S. Bradley, Chairman.

North Carolina
Federation, Miss Edna G. Maslin, Pres.

Florida
Federation, Mrs. Arthur G. Cummer, Pres. 9 clubs with 25 to come in next year.

Massachusetts
Federation proposed, Mrs. Thomas Motley, Jr., Chairman.

Iowa
Planning to federate in 1928, Prof. E. C. Volz, Chairman

Michigan
Fed. Garden Flower Societies, Mrs. Sanford, Pres.

Several other states have written for aid but as their plans are still in embryo,

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YOUR GARDEN *in the month of* AUGUST

DIRECTIONS FOR USING THIS GUIDE

AS TO TIME AND PLACE: In gardening a date can only be approximated. Generally the latitude of forty degrees at sea level and a normal season is taken as standard. Roughly, the season advances or recedes fifteen miles a day, thus Albany would be about ten days later than New York (which is latitude 42). The latitude of Philadelphia is a week earlier. Also allow four days for each degree of latitude, for each five degrees of longitude, and for each 400 feet of altitude. Latitude 40 approximates a line through Philadelphia, Pa.; Columbus, Ohio; Richmond, Ind.; Quincy, Ill.; Denver, Colo.

The Northeastern Section

by T. A. WESTON

The year is rolling on and when these notes appear August will be just around the corner. Being a gardener of the rabid type, I never feel enthusiastic over the glories of the fall, for that means shorter days and less time in the garden. August is a mighty good test for one's gardening abilities and inclinations.

A few people have dropped in to see me recently: some of them came as strangers and went away as friends, because being honest-to-goodness gardeners they found in my garden Primroses in such quantities and of such vigor as they never thought possible in America—they were English born. It is often thought that certain plants, native to one country, cannot be grown with equal success in another, but such instances are rare. It is just a matter of adjusting things to meet the case. Certainly, I cannot recall seeing either the English Polyanthus nor the various Asiatic Primroses in finer condition than this year, and it is amazing to me that so few attempt to grow them. So long as one has moderately heavy soil and an eastern or northern situation, they can be grown with ease, while if one has just a few trees for shade during the hottest part of the day they thrive in any position. This season I have flowered the true English Primroses, Polyanthus, Cowslips, Auriculas, P. pulverulenta, japonica, cortusoides, rosea, denticulata, bulleyana, cashmeriana, and the ancient old double lilac form of English Primrose—all save the last named, raised from seed in a cold frame. Next season I hope to have others, for I have nearly 50 sorts sown; the great trouble is that some sorts take a long time to germinate. A year is common and two years elapse before I give up hopes. August is quite a good time for sowing Primroses of all kinds; fresh crop seed, if it can be obtained, is almost sure to germinate by April if it does not show in the fall.

Unless one has home-saved seed it is not easy to secure fresh stock: what is sold is usually of the previous year's harvest but it is an advantage to sow in August as, after winter freezing, it is apt to germinate, especially if it is treated to a good dose of snow. Soil for Primrose seed should be moderately sandy, and some rotted lead soil or peat moss added makes an ideal compost. I use 3 inch pots for packets of ordinary size, give good drainage, and fill almost to the rim, pressing down level, and after careful sowing, lightly dust over with fine soil or sand. To insure germination of Primroses the pots must never be allowed to become dry. I keep my seed frame under trees where the sun never reaches it at full strength; this is better than shading the frame with slats, especially when one is absent from home during the day. Slats are excellent for many purposes but if they are in constant use—and the gardener who has to be away from home dares not take a chance even when the morning is dull—seedlings draw up badly and damping off is encouraged.

Have the soil just moist when sowing and then sink the pots up to the rim in wetted peat moss or ashes. When only a few pots are in use, they can best be watered as needed by standing in a dish of water, but having scores of pots under way most of the time I find the pneumatic sprayer quite effective. Any kind of sprayer may be used, but it must be understood that when fine seeds are being handled necessitating practically no covering of soil, the surface must never be watered hard enough to disturb the seed. Half the failures with germination of small seeds are due to careless watering; the minute seeds, if disturbed when starting to germinate, rarely recover from the shock, and by the same token the minute seedlings must never have sunshine upon them; a few moments is sufficient to finish them.

But, by taking precautions as suggested, it is possible to raise all sorts of alpine plants in a frame; none of them require heat and many are better for being sown in the fall so that they pass through one winter in a dormant state.

If you did not sow any rock plants or perennials of the ordinary kinds, sow now. Delphiniums and the like, sown in August,

Continued on page 592

The Pacific Coast

by ELIZABETH URQUHART

This month we may begin to prepare for the second California spring which comes in September after the first rains, when the drought of summer is over and the grass springs up everywhere, and the garden takes on a new lease of life. Sow now hardy perennials and biennials for next year's blooming, in boxes or protected beds, and they will be ready for transplanting soon after the early rains. Where the summers are very hot and dry as in the interior valleys, protect the seed boxes and seedlings by a covering of cloth or little lath frames. Sow also Pansies and Violas, Primroses, and Cinerarias as well as Forget-me-nots.

The Amaryllis belladonna will be in full bloom in the early part of this month, and if they are to be moved or set out, the best time to do so is just after they have bloomed. If transplanting is delayed too long, it will affect the next season's blooming. Plant in light soil in full sun, and let the stem of the bulb come within an inch or two of the surface of the ground.

While the Roses are still resting, cuttings may be successfully made from the half ripe wood and planted in boxes of sandy loam; protect them from the sun and do not forget to water them regularly. Towards the end of the month trenches may be made in the rose beds and the plants given a thorough soaking, afterwards covering with dry earth.

Continued on page 592

In the South

by ETHEL HUTSON

August is a hot month here in the Far South, where the sun beats down so directly, but the region as far as a hundred miles inland from the coast of the Gulf of Mexico has the moist breezes from the sea which keep the heat from parching and cause frequent rains. Even if there is no rain, there is usually a heavy dew to revive the plants over night. But August is not a good month for seedlings for this very reason. The scorching sun and the drenching rains are too severe, unless the seedlings are protected by some sort of cover. A seed box under a tree which has sufficient foliage to shelter the plants from both rain and noonday sun is good.

Portulaca, Zinnia, Balsam, Cockscomb, and a few others can be sown in the open as they do not mind the hot sun, and will mature and bloom soon.

Perennials and annuals (such as Pansies), for early spring blooming, can be

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Your garden in the Northeastern Section

Continued from page 591

will readily winter in a frame no matter how small they may be, and if transplanted in the spring many of them will flower that season. For average sized packets, 4 inch pots are amply large enough for most of the rarer kinds of seeds; even 3 inch pots meet the case. It is not a question of sowing quantities of seeds, for the average gardener does not require large numbers of plants. The main idea is to obtain the finest seed available; avoid the cheap for it is disappointing.

Incidentally, if you have a particularly good form of some plant, save a few seeds; it may produce something extra good. Two seasons back I found one or two of my Aquilegias giving flowers of the Clematis type without spurs. Seed saved of these dingy red and purple forms has produced some pleasing pink and one of apricot shade that I have never before seen in Aquilegias, the spurless character being retained. When sowing perennials make a point of labeling clearly, using good wooden labels that will stand a year or two if necessary; it is never safe to trust to one's memory.

LABELS AND POTS

The use of labels prevents covering the pots with glass, as is generally recommended for fine seeds, but when one keeps the frame close and heavily shaded, glass covering is not essential as the moist plunging material provides the right atmosphere. It is a good plan, however, to cover the pots with brown paper and then cover the glass outside with mats. After a few days the pots must be inspected and those showing germination must be moved to one end or into another partially shaded frame. Once germination starts air must be gradually given, and to prevent damping off spray regularly or dust with one of the Semesan or Uspulun preparations. If this is not done one may find in one day all the seedlings in a pot wiped out; I have had some and know. It is maddening to find seedlings go off after one has waited many months for them to appear. And, too, endeavor to guard against wood lice or other pests; anything extra choice they invariably seek out.

For my seedling frame I first cover the position with a layer of sand followed by a heavy dusting of tobacco fertilizer. The peat moss material is also mixed with tobacco fertilizer. This latter material, by the way, is one of the best things for the garden; it is merely ground-up tobacco refuse and is rich in fertility and humus. Further, the bugs do not like it.

LILIES FROM SEED

This is an excellent time to sow seeds of hardy Lilies. The safest practice is to sow the seed half an inch deep in well prepared soil and cover with a frame. The seedlings of some sorts will not appear for a year or so, but when sown in the ground no shifting is needed for a year. Lily seedlings resent transplanting. I flowered L. regale and willmottae this season at two years, and now have nice batches of various other kinds. Tiger and other Lilies that produce stem bulbils, of course, need not be raised from seed.

SPRING SOWN PERENNIALS

Perennials of all kinds that were sown in the spring should be transplanted at this time, if not already done. The stronger growing subjects, including Canterbury-bells and other biennials, may be pricked off into frame beds that can be shaded for a start. The smaller alpine and similar subjects are best shifted into boxes or other pots; never allow anything to remain too long in the seed pots as they grow better after a shift. As a rule, most things should be moved when they show four leaves; Primroses, dwarf Campanulas, etc., naturally are small at this stage but if only given half an inch of space for a start, they do better than if allowed to remain in the original seed pot. All through the season I am pricking out seedlings of some sort; when one has perhaps 200 pots in the frame, there is usually something needing attention. Never put off such tasks, even if only three or four seeds germinate, give them fresh soil as soon as they can be lifted on the point of a label. It is a simple process to prick even the tiniest of seedlings.

The work in the open garden at this time is more or less a matter of routine. Dahlias will need constant dis-shooting or disbudding and tying; and all perennials should have attention as to tying. Delphiniums that have flowered may be cut down to within a foot to encourage a late crop, if not already done.

Rambler Roses, not of the H T class, should have all the old flowering wood cut away to the ground to allow the new shoots a chance to grow and ripen. Privet hedges will stand another clipping, and if you want to keep Violas and other subjects that bloom over a long period, in full flower, allow no seeds to develop. At this time it is a good plan to cut away some of the old flowered wood of Violas, doing it at intervals; the new growths from the center will then carry on.

VIOLAS FROM CUTTINGS

Violas are to be propagated hard. Cut off all the old and longest shoots and shake some sandy soil into the centers of the plants. The young growths will be ready for putting out in 3 or 4 weeks and most of them will have roots, so that a little shade will quickly establish them. If you grow hardy border Carnations, and you should, layer down strong shoots of the best plants. A cut halfway through the stem, on the slant, a hair pin for a peg, and some soil over cut will insure plants ready for severance in about 6 weeks.

Watering is needed, do it thoroughly, and hoe over the ground as soon as possible afterward. Do not forget the fact that aphis and other pests are at work all the time; also fungous diseases. Black spot is a terror on the Roses at this time; if once it starts, the affected foliage cannot be saved. The nicotine-sulphur wash Su-li-ni is a promising fluid as it is both an insecticide and fungicide. Further, it combines two old-fashioned remedies and is harmless.

DIVISION AND LIFTING

If Daffodils have not been lifted, they will be ripe and ready at this time; Tulips ought to have been up 'ere this. Polyanthus that flowered in the Spring that require division may still be attended to, but shading after replanting is essential. Some of the rock plants such as Aubrietia, Arabis, etc., if cut back will bush out and can then be carefully divided. With frame protection these divisions will make nice plants especially if carried over the winter in the frames. Irises of the large flowered type, also the smaller forms of rhizomatous Irises like pumila, cristata, etc., should all be split up now if needing it. Incidentally, where these Irises are grown on rock banks, they appear to stand for long periods without deterioration. Some of my four year clumps of bearded Irises carried over to spikes this season. If you intend to plant more Irises send your orders away at once; there is no better time than now.

The vegetable garden should not be neglected. Winter greens of all kinds should be set out wherever space permits, especially Kale. Sowings of Lettuces, Carrots, and Beets will prove useful later on; a few Beans will have a chance, too, if the weather is favorable. Keep Tomatoes tied up and growths thinned out if single stem culture is practiced. Go over the fruits and cut back the growths halfway; this applies to Currants, red and white; Pears, Apples and Plums. Black Currants should not be so pruned. Summer pruning tends to encourage fruit buds and I commence pinching back all branches not needed for extension, from late May, so that when winter comes only spurring in has to be done.

Your garden on the Pacific Coast

Continued from page 591

Summer watering must be carefully done so as to prevent mildew. As a rule it is best to water Roses in the early morning, as evening watering leaves the soil and the surrounding air cold and damp during the night, and the decided change from the heat of the day is very apt to cause mildew and other fungous diseases. Another advantage of the early morning watering is that it creates a cool, moist soil and atmosphere and helps to counteract the heat of the day. By night the moisture has disappeared and the soil and air are dry and warm for the night. Mildew is more apt to be produced by the sharp contrast between night and day in summer than other causes, and the temperature should be equalized as much as possible.

Sulphur sprinkled on the Rose plants is a remedy for mildew,

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Being your own decorator

Continued from page 577

but one should know just what she is buying and be able to estimate values.

Overstuffed furniture is perhaps the most difficult of any to appraise correctly, for except in the matter of line and contour there is little that can be reported by the eye. The best test that can be made is to sit upon it, and when, having been shown in one establishment a chair priced at forty-five dollars in the muslin, you find elsewhere one of identical appearance marked one hundred and ten, control your natural impulse to shriek 'Robbers!' until the above experiment has been tried. If in the first case you seem to have descended upon a thinly padded board and, in the second, experience the luxurious sensation of sinking into the middle of a whipped cream puff, you will begin to have an inkling of the reasons for the variation in price. And the difference will become more pronounced with use. The filling of excelsior and moss—or, at best, moss and cotton—in the low-priced chair will grow lumpy; the seat will sag; the inadequately tied springs are liable to punch through and ruin the covering, and the cheaply made frame to grow wabbly.

Here is a comb-back Windsor chair which is still sound and serviceable after more than a century of use—one more proof that good construction is a point to be borne in mind when buying furniture

There are several grades between the two extremes, but unless you can at least afford all horsehair for the padding of the frame, with the loose cushions filled with down, you will obtain better value for you money by choosing furniture with exposed frames and only the seats upholstered. In making comparisons remember that the price in the muslin is the only fair basis. Since the cost of the outer covering may range from one dollar to forty or fifty dollars a yard, and the average overstuffed sofa requires approximately ten yards of material, there would be a possible legitimate variation of several hundred dollars in the price of two sofas of exactly the same style but different coverings.

Give intelligent attention to the balancing of light and heavy, small and bulky, tall and short pieces of furniture

When it comes to all-wood furniture, there is more to be learned by observation. Look especially to the joints. If poorly fitted it is an evidence of poor construction all the way through. The turnings of stretchers and arm supports should be clear cut and the concavities as satin smooth as the flat surfaces. When clumsy and blurred in outline, and left rough in the depths, it again means poor construction. Try the doors and drawers of cabinet pieces to see whether they operate smoothly, and reject those that sag and bind. Remember, too, that the cheapest furniture is a poor bargain at any price because it will not stand up under use. It is glued together, and when winter brings furnace heat the glue dries out and crumbles, joints grow wabbly, legs or stretchers fall out, and occasionally a chair or table collapses with the completeness of the celebrated one-hoss shay.

It is not enough, of course, that the furniture be well made and of good design. The various pieces chosen must harmonize with one another and with the room itself if it possesses any distinctive architectural features. It is seldom nowadays that one sees rooms furnished consistently in the manner of a single period, but some knowledge of the various historic styles is necessary if one is to mix them successfully.

The arrangement of furniture is similarly governed by a few simple and sensible rules which any one can master. It was shown in the first lesson how ill-placed doors could be balanced by tall cabinets or built-up groups, and how the wall groups should be planned to harmonize with the proportions of the spaces they occupy; tall, narrow objects for high, narrow wall spaces, and low, broad pieces or groups for spaces of a similar kind. In addition a pleasing variation in heights should be arranged,

Simple as is this little group it is made charming by good balance and proportion. The print and oval rug are carefully considered elements of the arrangement

and care taken not to produce an unbalanced effect by massing all of the tall and bulky pieces on one side of the room.

The grouping of the movable pieces is not difficult when their practical use is taken as a guide. If there is a fireplace in the living-room, the most comfortable chairs naturally gravitate toward it, and in turn draw around themselves a convenient number of lamps, tables, smoking-stands and footstools. Bookshelves presuppose the near presence of a comfortable chair, a well-placed reading lamp, and a little 'elbow' table, yet in how many homes one sees the books thrust into an unlighted corner with the nearest chair several yards away. A writing desk or table needs the accompaniment of a straight chair of convenient height and a shaded lamp, and if possible should be near a window and so placed that the light falls from the left.

In dining-rooms the arrangement is somewhat arbitrary, but it may be suggested that the table need not inevitably occupy the middle of the floor.

Fool-proof hardy Lilies

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of trying to grow southern plants in the north, inhabitants of the forest on the rocks, or mountain dwellers in a swamp.

Excepting superbum no Lily does well amongst strong-growing shrubbery. The shrubbery roots starve Lilies of food and water and choke them; nor do Lilies like to be crowded by coarse-growing perennials such as Peonies, Phlox (except Miss Lingard), Hemerocallis, Hollyhocks, Helenium and others; and can only keep them company in the border if they are far enough away so that other roots do not touch or come near to them. They thrive amongst the more delicate and slender perennials, all biennials and many annuals. Of the shrubs, Clethra, Andromeda, and other small low-growing kinds are fit companions for them.

L. candidum (known as the Madonna or Ascension Lily) is a lady of royal and ancient lineage and has been cultivated in gardens from before the beginnings of history. The delicate spicy fragrance announces its nearness before we see it. The gleaming white flowers glisten like sun shining on snow. It comes from southeastern Europe; blooms the end of June and early July, and is about three feet high.

This Lily has no stem roots and leaves rise from the bulb and cluster around the base of the flowering stem. It requires shallow planting, one to two inches below the surface of the soil, according to the size of the bulb. The new bulb forms in the centre of last year's. It is best moved when fully ripened, usually the first week in September.

Candidum seeds have not done well for me, but there are other ways of increasing this species. Dr. David Griffiths of the U. S. Department of Agriculture told me that after flowering he pulled the stem out of the bulb and buried it in sand and found that new bulblets (tiny bulbs) had formed all along the stem in the axils of the leaves. I have cut off the stem after flowering within 18" of the ground and had the same result on the stem left growing without as much injury to the bulb. These little bulblets should be detached and planted in well-drained sandy soil and in time will form new bulbs. Bulblets sometimes grow on the stem just under the surface of the soil. If the bulb scales are pulled off the parent bulb and planted a new bulblet will grow on the scale.

L. croceum. Having learned in André Vera's book, *Le Nouveau Jardin*, about superimposed color schemes, I tried out his ideas and had a bed of deep purple Petunias as a base from which rose glowing orange croceums. Purple Violas and blue Forgetmenots intermingled would also furnish a flowery floor for the croceums or pale yellow Calendulas with blue Flax.

The croceums are bright orange upright cup-shaped flowers blooming in June and early July. Their stems are 2–3 feet high. The bulbs should be planted 2–3 inches below the surface of the soil. They have stem roots. They increase rapidly through the doubling and tripling of the bulbs and should be taken up every second or third year and divided, so as to prevent the bulbs from forming clumps and suffocating each other.

The croceum is a native of western Europe, an ubiquitous flower found in almost every cottage garden in France and sold in pots in the Paris flower market. It has an Asiatic double (differing only slightly from it) known as L. davuricum which was brought to Europe in the 18th century and many crosses were made from the two. There is a whole tribe listed variously and confusedly under the names of umbellatum, elegans, and thunbergianum. Some of these are Japanese and are not crosses but originated in gardens. Some are dwarf and some tall. They range in color from bright orange through apricot to yellow and orange. They are all extremely hardy and prolific in making new bulbs. A few are sterile but most of them, like their parents, produce fertile seed. The seedlings of the crosses almost always vary a little in marking or coloring from their parents.

In ordering take the ones whose descriptions in the catalogue suit your fancy. Alice Wilson, clear lemon yellow; batemanniae, peach colored; elegans var. atrosanguineum, dark red; var. alateceum, buff orange dwarf, are all good. But so, too, are several others.

They begin to flower the first week in June and continue on into the middle of July. One kind (the Candlestick Lily), called elegans var. umbellatum in the catalogues, holds its flowers for three weeks. They look well at the front of the herbaceous border and amongst annuals. Some are so brilliant in color that their flashiness must be pondered over before introducing them into the quiet company of the garden—if your garden is quiet.

L. regale. In a Massachusetts garden I once saw a perfect Lily picture. A whole border around an emerald green 'tapis vert' was filled with masses of creamy golden-throated regales rising from a bed of purple Heliotrope, and standard Heliotropes carried the purple up against the white and gold, while over the wall back of the Lilies was draped a pinkish-yellow Honeysuckle.

The regale has so many virtues that it must be given first prize on all counts. It is an entirely successful flower, grows anywhere, produces quantities of fertile seed, is delicious to smell and, to use a slangy expression, is most easy to look upon.

The flaring white flowers are marked with rose exterior and have golden throats. They grow in an umbel at the top of the dark green swaying stem, clothing its whole length with slender narrow leaves which curl away from it like the strands of an ostrich feather. The seeds produce flowers sometimes in two and always in three years after sowing. The bulbs should be planted 6-8 inches deep as there are stem roots and bulblets often formed along the underground stem. The flowering stem is sometimes six feet high and may bear as many as a couple of dozen blooms!

L. tigrinum. The hardiest of all Lilies. It is the buxom country cousin of the tenuous aristocrats. The bulbs will thrive anywhere and have naturalized themselves along our roadsides. I have seen lusty clumps of them in many a Vermont and Massachusetts dooryard. It comes from Japan, eastern China, and Korea. It has a pinky orange color a little difficult to fit into the garden color scheme, but with whites, blues, or purples it is a cheerful note. It grows three or four feet high and has wide-open spotted hairy flowers whose sepals curl back. It requires deep planting—8 to 10 inches, and forms strong stem roots which anchor its heavy inflorescence against the winds.

It does not set seed to its own pollen, but forms little bulbs in the axils of the leaves along the stem which are ready to pick and plant as soon as they turn black. These bulbs will blossom in two years. The white and firm bulbs are eaten by the Chinese.

L. speciosum. This Japanese Lily is very popular and justifiably so. It has a delicate fragrance and comes in lovely shades. The different varieties are: melpomene—a deep rose; album—white; magnificum—large flowers suffused with crimson and spotted with pink. There are other named varieties but these are supposed to be the best. The type has white flowers heavily shaded with pink and spotted with carmine.

The florists force it all through the winter. Out-of-doors it does best in partial shade, blooming late in August and on to the first and sometimes the second week in September. Eight to ten inches is the right depth to plant it, as it forms stem roots. Like all aristocrats it cannot stand crowding. Planted amongst Hostas and Japanese Anemones which will bloom at the same time, it will last forever in the garden. Blue Ageratum and Heliotrope or white Petunias are lovely complements to its butterfly-like flowers with anthers spreading out like insects' feelers. Bulblets are formed along the stem just below the surface of the ground and the bulbs increase by doubling. The seeds ripen so late that they would freeze if left out-of-doors to mature. I pick off the stem and seedpods in late October or November before the black frosts and allow them to open indoors, and have had the seeds so treated germinate when planted the following spring.

L. longiflorum, a fragrant, beautiful, and graceful plant from the Liukiu Archipelago, is not generally hardy north of Washington out-of-doors. It is a snowy trumpet-shaped Lily with a greenish throat and is known as the Easter Lily, because it is forced for the Easter florists' trade.

One variety of this is called the Bermuda Lily because great quantities of it are grown there. Dr. Griffiths has done valuable work at Washington to show how easily it grows from seed. In the greenhouse it sometimes produces flowers eight months after sowing. It forms stem roots and should be planted 6 to 8 inches deep.

To sum up—Plant Lilies in well-drained friable soil in a sheltered situation where they will not be crowded for food or air. Mulch them in winter; and in spring do not step into the beds for any reason whatsoever until the stalks show plainly above the ground. Water them in dry spells and spray and dip them if they are sick. Do not overfeed them and give them a newly made bed every three or four years and success ought to be yours, and when you look out of the windows into the garden you will see masses of gleaming swaying Lilies and take deep breaths of air perfumed with their scent.

True sources of country house design

Continued from page 559

are small and relatively few. One of the most important characteristics of the type is the prevalence of broad wall surfaces, diversely treated in combinations of stone, brick and stucco. Brick and stone are very often used together, as stone walls with brick quoins and door and window openings, or checkerboard patterns of squares of brick alternated with squares of stone. Friezes and bands of brick often appear—another interesting combination with stone.

This detail from a farm cottage near Caudebec, Seine-Inferieure shows a common type of masonry used in the farmhouses of France.

These wall treatments offer an endless amount of inspiration in developing interesting textures. The stone found in old Norman houses is usually limestone which was easily obtained from local quarries, especially near Caen. Brick and stone surfaces were often parged or 'buttered' with stucco and given a rather even texture. The stucco-covered house generally had cut stone at all the openings and corners, with the body of the wall built of smaller rough stones under the stucco. The discoloration of time and weather and the different areas of patched work have given the walls of the old Norman houses an added charm, and their whole effect is one of infinite diversity.

The French of the Middle Ages were exceptional wood workers, as the Gothic work of the period must always attest, and the craft of the carpenter and joiner is by no means absent in the old houses of Normandy. Rugged half-timber work is found in this type, and the wooden galleries, outside stairways and entrance porches add the interest not only of design, but of craftsmanship, to the already interesting variety in mass design and wall texture.

Stone shingles are often used to cover the roofs, but slate or tile predominates. In both Brittany and Picardy some of the old houses are roofed with a thin slate very dark in color, or occasionally with orange-red tiles, irregularly warped in the firing.

There are certain differences between the houses of Normandy and Brittany, as well as a general character in common. The Breton built a more conservative house, but he lived in a less friendly country. It is mostly a barren seacoast, not unlike that of Cornwall. The prevailing stone is a very hard sandstone. It is particularly difficult to carve, so the houses got no ornamental detail in stone, and are rather somber in their general effect as compared with those of Normandy. The Norman farmhouse is a thing to charm anyone; a type that does not need the technical appreciation of an architect with camera and sketchbook.

A house of Norman type cannot ever be alien in the sense that Spanish or Italian houses are alien. Through the Norman infusion of England we must have here a direct racial affinity with Norman France. Many years and many eras of history have passed since the old houses of Normandy were built, yet we can more instinctively understand them and the kind of life of which

The entrance detail of this house for Waldo Sheldon at South Norwalk, Conn., designed by Mr Forster is shown on page 559. In this picture we see the typically Norman dormers, rising straight off the wall. The general style, however, is English cottage

they were a part, than we can ever understand the houses or lives of the Latin peoples.

Even though our own purposes are widely different, the general grouping of masses and main idea of the Norman farmhouse group offers rich possibilities for modern adaptation. The group appears to have been built for privacy, for high walls are one of its characteristics, usually a wall to screen the fourth side of a courtyard formed by the master's house and various subsidiary buildings. To-day one of the subsidiary buildings would be the garage, and the wall, if there were one, would be a convenient means of linking the garage to the house.

The photographs published with this article will give some idea of the spirit of the Norman houses about which I have been writing, and it is the spirit that is almost impossible to convey in words. No two houses in the whole countryside are alike, yet there is an unmistakable consistency through them all. Each could properly be considered by itself; each reveals some individual variation of the main theme. Now and then some profile or detail will suggest England, proving anew the Norman influence that took such strong hold across the channel.

The Norman house certainly is a sincere thing—and it is an original type. It is vigorous and colloquial. Its main masses are picturesque, yet logically composed. Its materials are honest and plain, their interest due to honest and plain craftsmanship, not meretricious artifice. I cannot but feel that any architect, at no matter what cost in personal supervision, who can impart the old Norman quality to the use of common building materials, is doing something of excellently sound credit to himself and his profession at the same time. This matter of craftsmanship in the working and combining of different materials is a vastly important one to the whole development of country house architecture. It demands a lively appreciation of textures, colors and consistencies and a willingness to train artisans, if necessary, to handle materials with imagination and good taste. In an age of machine finished building materials, effects of old handwrought workmanship, expressive textures and mellow colors must be fought for. It is true that the entire character of modern building materials during the past ten years has constantly been improving—but it is still difficult to make artisans appreciate old ways of building.

Lilies from seed

Continued from page 557

color forms, some heavily spotted while others have very few. This is very hardy and prolific, each bulb dividing up every season. Plant about four inches deep.

L. davuricum. This is another upright flowering Lily growing about three feet high under our conditions. The style of the inflorescence is different from that of croceum being more in the shape of a candelabra, neither does it propagate so easily. The color is brilliant orange red.

L. elegans. This is a much dwarfer plant than the preceding species and there are many named varieties on the market of various colors from yellow to reddish orange.

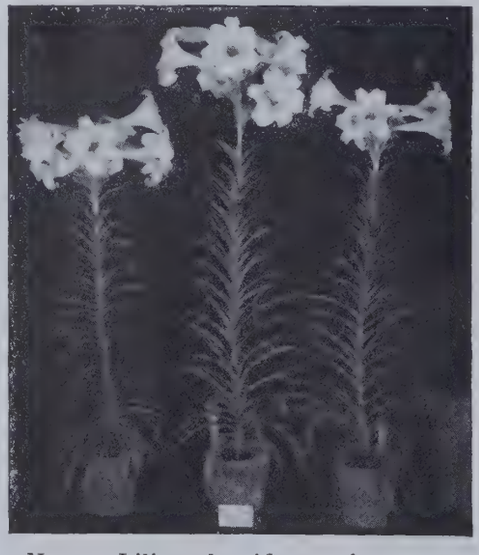
L. thunbergianum and *L. umbellatum* are two names often seen in catalogues of this class of Lily. Just how these and the four preceding differ is very difficult to decide and it seems probable that many

No. 1. This lot of florists' Easter Lily (L. longiflorum) seedlings has lived outdoors in Canada for two winters. That ought to encourage the gardener to raise Lilies at home

of the bulbs sold under these names are horticultural varieties and not true species. It is certain that they cross easily by hand pollinization and give many beautiful forms amongst their progeny.

L. davidi. This Lily was first grown by me from seed obtained from Kew Gardens, England, under the name of L. sutchuenense. It is one of the easiest Lilies to grow from seed, giving, as it does a few blooms in two years. It has turncap flowers and is generally described as a smaller tigrinum. This description is, however, misleading as the color is much more brilliant. The spots are smaller and in seedlings the amount of them varies. Height four feet. Blooming season early August. It also propagates easily from the bulblets on its creeping underground stems.

L. henryi. This is often called the 'yellow speciosum from the shape of the flower which resembles that well known plant in shape. The habit of the plant, however, is very different as instead of rigid stems it has very lax ones which droop over with the weight of the flowers. It is a handsome plant with bronzy green stems and dark glossy green leaves. It has one fault, and that is that the color of the flower bleaches in hot sun so that a position shaded during the hottest part of the day is desirable. It seems to thrive best in soil that is not too light. The bulbs should be planted about twelve inches deep and they will increase rapidly by bulblets which form on the underground stem. It is also one of the easiest species to grow from seed. Blooms in August and September.



No. 2. Lilium longiflorum formosum, the kind the florists use for Easter, grown from seed by Miss Preston at Ottawa. Sown October 18, and photographed 17 months later, April 28

L. longiflorum. The well known Easter Lily of florists has many forms. Two have been grown from seed to blooming at Ottawa, but this species cannot be considered a reliable Lily for outdoors in

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National Garden Association

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announcement of their activities will come later. Still other forms of garden clubs are the flower societies with their national memberships: Iris, Rose, Gladiolus, Chrysanthemum, Sweet-Pea, Carnation, Dahlia, etc., all working to grow and to help others grow more and more and better flowers. Several states and even cities have their own flower societies, such as the Gladiolus Society of Michigan, which is holding its second exhibition this month at the Michigan State College, Lansing; while the Dahlia Society of Camden, New Jersey, will hold its sixth Dahlia Show at the Camden Convention Hall, October 4th and 5th and the Dahlia Society of Michigan will hold its Annual Dahlia Society of Michigan will hold its Annual Dahlia Show on Sept. 16 and 17th at the Michigan State College, Horticultural Bldg., East Lansing.

Of interest to Eastern gardeners is the news that the Short Hills Garden Club, Short Hills, N. J., will hold its 19th Annual Dahlia Show on Sept. 23rd and 24th at the Short Hills Club. Mrs. Otho E. Lane is chairman of the Dahlia Show.

In addition to the above is the fine work of the Garden Club of America, a whole story in itself, the various state horticultural societies and now the General Federation of Women's Clubs (that so fully endorsed and coöperated so splendidly with us in our original plan for National Garden Week) has swung into line and advocates a garden department in each of their thousands of clubs. Ellen D. Wangner, Secretary.

Furniture that really fits

Continued from page 574

night they were pulled across to hide the darkened glass. The china closets, miniature but very effective, held ornaments chosen for quaintness and charm. A paper of old French design with an interesting painting depicting an American clipper entering a foreign port; an old Jacobean bread chest and an English table between the windows were all in the feeling of this extremely simple room.

Our last small room was required to serve as a sitting-room-bedroom. It was one of five rooms in a cottage in the country with woods at the back and a delightful garden in front; hidden by the trees from the big house on the hill where its owner lived part of the time surrounded by an interesting but rather exacting family. It was used by her as a retreat. When life became too hectic she fled to this 'little Trianon' and forgot the cares of a large establishment.

In our cottage were two bedrooms on the second floor with calico curtains and iron beds painted in soft colors. On the ground floor a dining-room with dark wood beams and maple panelling, and opening from this room the bedroom, which was required at times to serve as a living-room not only for the châtelaine but for the entire family as well, the house being too interesting and too near to escape visitors altogether. The colors here were cream and rose suggested by the old toile de jouy, the design that of George Washington crossing the Delaware on that cold December night—a piece of framed chintz hung over the day-bed and chintz was also used for the bedcover and for valances at the window—the under curtains of hand-woven linen, cream color, were trimmed with rose fringe. The small wing chair and the tiny sofa were also covered in hand-loomed material, black with splashes of green and red. A lamp of ruby glass and the green candlesticks on the narrow mantel, a pewter oil burner—each had a charming effect. The necessary mirror hanging between the embroidered pictures over the fireplace gave a finished look to a room found suitable for a living-room and at the same time adapted for a bedroom. There was a gate table, of course, and shelves for books.

In describing these rooms which represent different stages of everyday living, a great deal has been said about size and proportion but it is impossible to over-estimate the value of these elementals. They are just as important as 'period' of which prospective furnishers often think so much, in their search for what is correct, making their rooms dull and impersonal.

This is particularly true of so-called Colonial houses. Although in many cases our forefathers were limited only because they had to be, we have copied these limitations with the fidelity of Chinese tailors. Is there any reason why we should not use furniture of foreign ancestry or parentage in a Colonial setting?

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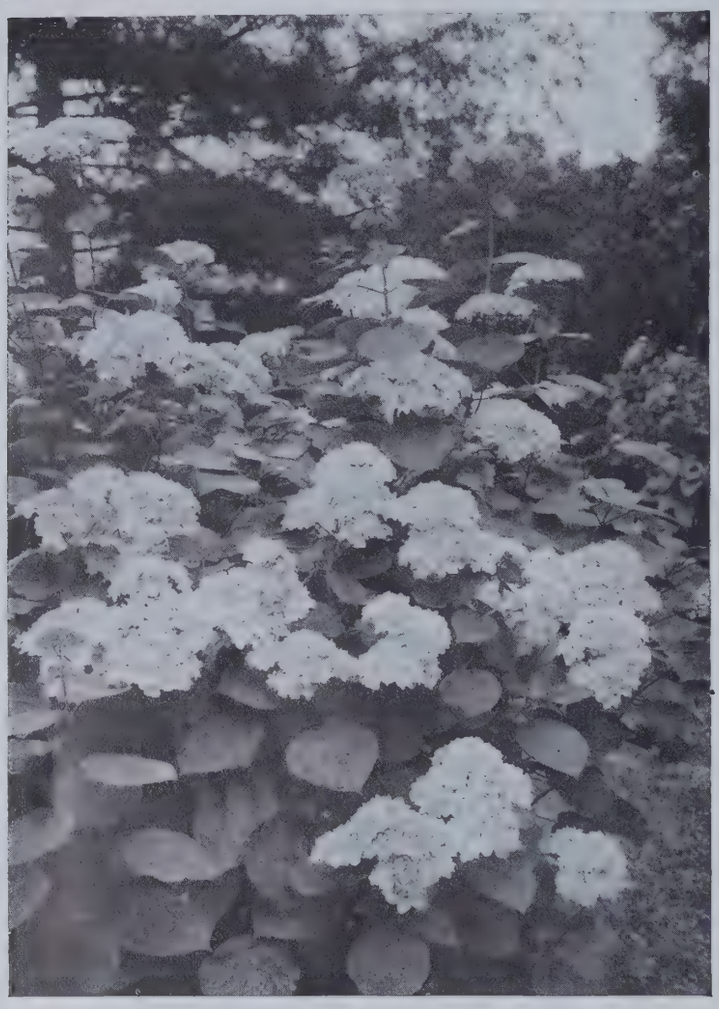
Roses in my August garden

Continued from page 551

to a thought of the work the late Dr. Van Fleet did in combining it with hugonis. There is at Breeze Hill one yet unnamed hybrid between those two species which has glorious large flowers of light primrose, on a plant combining the qualities of its two parents. The Department of Agriculture will doubtless before



Our native Hills-of-Snow (Hydrangea arborescens grandiflora) is a useful associate of the Roses, the white flower-heads turning green in mid-summer

long turn loose this good Rose through the American Rose Society, and then there will be added another to the important group of Shrub Roses which appear as the posthumous results of Dr. Van Fleet's genius and which give to us the dooryard subjects it was his ambition to produce. In this general group Dr. E. M. Mills is a Rose always pleasant to think about and look at. Its sunrise and sunset tints in the semi-double cupped blooms that completely surround its drooping shoots have caused me to wonder whether the good Doctor did not sometimes slip a little when he began to assign parentages. He called this, when he sent me the first plant, a hybrid between hugonis and Radiance, but Mr. Bobbink insists that rugosa got into the game somehow, and I think he is right.

Rose Dr. E. M. Mills is another splendid hardy door-yard Shrub Rose of Dr. Van Fleet's production. The large semi-double flowers are pale yellow

Your garden on the Pacific Coast

Continued from page 592

but it should not be put on in the evening or on a cool cloudy day, as heat is necessary to form the fumes of sulphur, and these are best created by warm soil and air.

Sow Cineraria for winter blooming now. The seeds are very fine and should be mixed with dry sand before sowing and pressed into the soil and lightly covered with sandy loam; also cover the seed box with light muslin cloth tacked over it, and water through the cloth. In this way the seeds are not disturbed.

Chinese Primroses and the Butterfly plant (Schizanthus) may also be started now for winter blooming, and Freesia bulbs may be planted, taking care to keep the soil moist until after the rains have come. Give the Chrysanthemums every care, staking them up and disbudding, according to requirements of either quantity or size. If Aphis make its appearance use tobacco dust or water, and in the case of the green diabroticas catch them in the early morning, before they have become warm and active, and drop in a jar of kerosene.

Keep the Gladiolus well watered and also the Asters, but be careful to water only the roots of the Asters and not the foliage. Liquid manure improves the blossoms. Plant also now the bulbs of the Madonna Lily (Lilium candidum). Spade the bed deep and dig in old manure, then plant the bulbs in a little nest of sand which protects the bulb and secures drainage.

Your garden in the South

Continued from page 591

started in the boxes or protected beds; however, these can wait until September, and there is much work that can and should be done this month, so that the work of next month will count for more.

The soil over the whole garden should be prepared for the real work of planting in September, so that the ground will be rich and soft, thus giving ample chance for good root systems for the new plants. To do this all old plants should be turned under, fresh wood-loam or well-rotted manure put over the beds, clean, sharp sand added where the soil is heavy clay; and where Roses are to be planted, add wood ashes, crushed oyster shell or lime. Turn this under, spading deep, three or four times during the month, and the result will be a good beginning for the fall and winter garden, as well as for the spring flowers one always expects. Azaleas, Ferns, Begonias and other plants loving a light soil should have powdered charcoal, siftings from a moss-mattress factory, or powdered oak leaves added to the earth around them. There are good commercial fertilizers which can be added now, for the rule is, with most, add fertilizer about six weeks before the blooming season, and here a spring-like revival of flowers, especially Roses, comes about the middle of September.

If there are still cuttings in the cutting box, pot them up, placing the pot in the shade and watering regularly, for the cutting box or bed should be emptied this month and fresh sand put into it. August being the only month when Camellias strike well, get a number in early. Then start a lot of Hibiscus of your favorite colors, for these should be ready to pot up by cold weather; Carnations start easily in sand, so do a number of other plants like Jasmines, Althaeas, Climbing Roses that are dormant at this season, Calamintha, Begonia; and again, for preservation indoors, start cuttings of Coleus.

In making up the seed boxes, use ½ sharp sand and ½ well rotted manure, sifted together. Perennials to be planted in these boxes may include Anemone, Marguerite or Anthemis, the Bush Forget-me-not or Anchusa, Oriental Poppies, Chinese Primrose (Primula), Wallflowers, Sweet William, Stokesia or Cornflower Aster, Dianthus or Pink, Hardy Larkspur, Salvia (several varieties and colors), Perennial Phlox, Pansies and others. Biennials can also be started in these boxes.

August is the month to plant Sweet-peas for Thanksgiving and Christmas blossom. For this purpose the early-flowering strain must be used, and a sunny location. The ground should be deeply spaded and well fertilized, to a depth of two feet. The seeds should be planted in a drill six inches deep, but covered at first with only one inch or less of soil, and at least an inch apart. After planting, water thoroughly, and, when the plants are up, thin to 3 or 4 inches between. When they are about 9 inches high, the rest of the drill may be filled in until it is level with the ground. If seeds are soaked in water for several hours before planting they will germinate more quickly.

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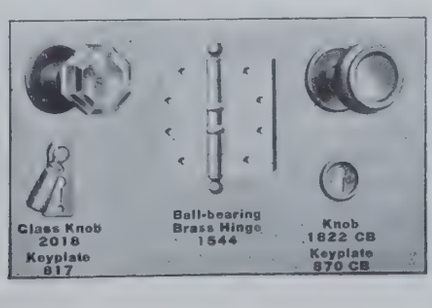

Fine flowers of yesterday

Continued from page 572

they are much better than the crude colors of the old P. subulata.

It is often observed that the Creeping Phloxes seem to do better in the rock garden than in the border where they are likely to burn badly and become unsightly. There is a reason and the difficulty can be avoided by giving them a light mulch when the ground freezes. In the rock garden they usually are draped over rock or are on a slope so that the breezes and their general drainage keep the foliage comparatively dry in winter. On the flat the thick mat of foliage retains the moisture and is continuously damp so that the sun on the wet foliage produces the scald that so frequently turns the foliage brown and leaves an unsightly patch in early spring, sometimes killing portions of it outright.

Miss Willmott's Lily (L. willmottiae), a miniature Tiger Lily in effect, flowering in late July, is a good companion for Creeping Phlox. Easily raised from seed

Phlox amoena with its round brilliant rose flowers is one of the handsomest of the Creeping Phloxes. A most attractive variety is a blue gray plant given to me as Phlox subulata lilacina but which from its loose habit and deeply notched petals I am inclined to believe is P. stellaria.

It is true that the Creeping Phloxes leave a long period of nothing but leaves. This mat of foliage can serve an excellent purpose with a little care. I have been tucking seedling bulbs of the beautiful Lilium regale beneath it and assisting the sprouts through the foliage until the bulbs become large enough to push their own way. The Lilies are grateful for the ground covering and give a second season of bloom, and the two plants in no way interfere with each other.

Leopard's-bane, a yellow daisy-like flower carried on two-foot long stems in spring, has been brought back by the rock garden fashion. So old that it comes as a novelty to new gardeners

Another Lily which I have found a very dainty and graceful member of the tribe and even more easily raised from seed than L. regale is Miss Willmott's Lily (L. willmottiae), a miniature tiger but of brighter color. It has bloomed the second year from seed which L. regale may or may not do and certainly will not do for me in any large quantities. It blooms a little before the L. regale with me and I am also tucking that beneath the protecting foliage of the Creeping Phloxes. In fact, I don't know why L. auratum and others would not be grateful for such a carpet.

Jewels of a room

Continued from page 550

piece. My own birds'-eye maple desk had lived just long enough to be without the modish ken of furniture good taste. So I lacquered it a jade green color, ornamenting it with Chinese figurines and pagodas in gold and antique ivory. The result was a startlingly graceful and once more attractive article of furniture.

Just an extra word about the motifs for decoration, because these are so odd and capricious and also on the whole so easy to do with a free and imaginative hand. Besides those already mentioned, one may appropriately choose bird and tree scenes;—parakeets or lovebirds, storks, bluebirds, or any others graceful and colorful, copied from your favorite bird book—while trees include willow, magnolia, pine, or any of the flowering shrubs. Cherry blossoms and wistaria are particularly colorful used on the green, the antique ivory, or the topaz-tan lacquer shades. Fabulous flowers and fantastic animals from the gentle baboon to the fiery dragon—any of these that appeal to the imagination, and stretch it just a little bit, are appropriate. Blackamoors are easy to draw and effective in black or gold on almost all the lacquer colors, while a simple tea scene, that of a Chinese or Japanese gentleman taking his tea in the Oriental fashion will be of interest. In painting a nest of tables or any other article in which the motif is repeated, do not make the motifs exactly alike, but enough different to lend the interest of variety.

One of the most popular hall groupings consists of a French Kidney table in Chinese lacquer with a gold framed mirror above

Here are a few lacquer painting hints that may be helpful. To ordinary paint add Japan dryer in the proportion of 1 ounce to 1 quart of paint, if you wish to hurry the drying so that the next coat of paint may go on. Use a camel's hair brush and spread lightly. For real lacquer effect, after the second coat of shellac, rub down with powdered pumice and boiled linseed oil, removing all irregularities before the third and last coat. Saturate a cloth with the oil and dip in the pumice powder and rub the surface gently to remove the irregularities. Wipe off the powder with oil and dry before shellacking again.

Mucilage and talcum mixed to a consistency where beads of it will drop from the end of a match and retain their shape, will make it possible for you to obtain the raised lacquer effect. Wistaria or cherry blossoms, pagodas, or whatever the dominant motif in the design you have chosen, will be more effective if made to stand out in this way. Apply the mucilage and talcum mixture on the pattern to be raised, let it dry, and it is ready for color. Be careful in shellacking not to let it collect in the crevices of the raised surface.

While the modern predilection for lacquer threatens to consume us, this seems to be the history of lacquer. We hear little or nothing of it for a long while and then there is a sudden craze. During the Second Empire in France the vogue was indeed so great that this style was reduced to the absurd and one saw pianos entirely ornamented with figures of gold. Without overdoing one or two pieces of lacquer may fit into the average home.

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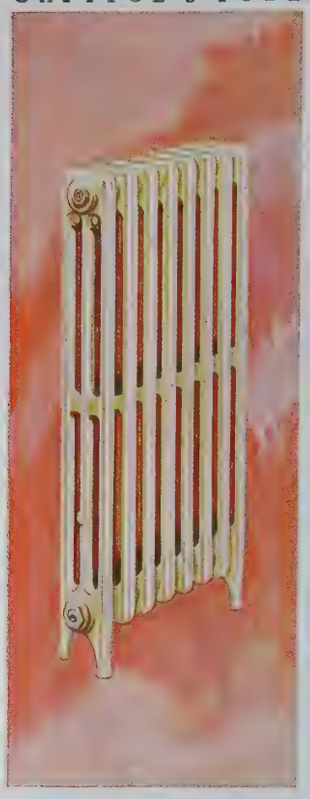
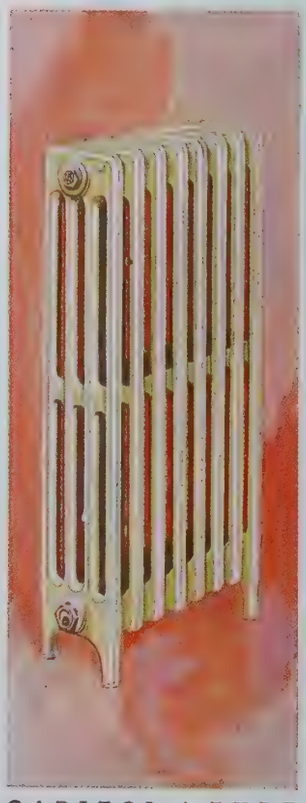


Capitol 5 tube

CAPITOL 6 TUBE



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It has well been termed the radiator masterpiece.

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Rapidly climbing production enables this announcement that immediate delivery of any of the twenty-two styles and sizes is assured to those who now consult a Capitol contractor. And, pleasantly enough, an additional reason for asking architects to specify the Capitol is that its advantages of beauty and efficiency are obtainable without paying a premium. Its prices are as low as those of old-fashioned radiators. Write for illustrated brochure.

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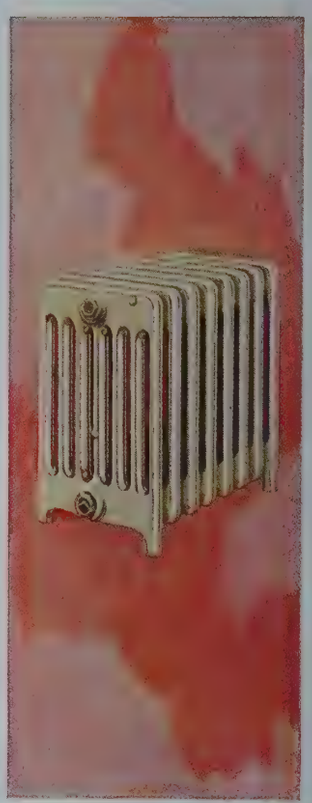

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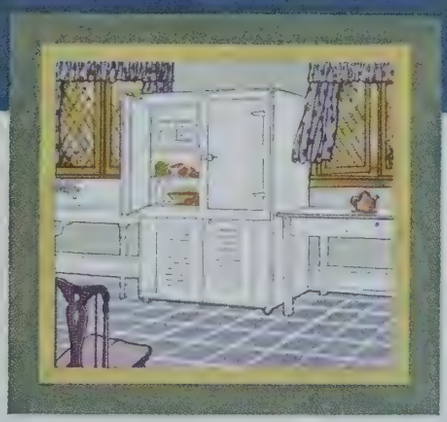

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Visit the nearby Frigidaire showroom today. See what Frigidaire does and how it does it. Learn how easily and how economically you can equip your home with this greatest of kitchen conveniences.

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"The One Cigarette Sold the World Over"

Melachrino cigarettes, made of the very finest Turkish tobaccos, have won the patronage of the aristocracy of the world—the eminent ones of America—the royalty and nobility of Europe—because of their distinctive delicacy of flavor, aroma, smoothness and richness.

PRINCE WILHELM of SWEDEN

Son of King Gustav and famous as an explorer, sailor, soldier, poet and writer of books of travel and plays. The prince is but one of the many scions of royalty and nobility the world over who smoke and endorse Melachrino cigarettes.

W

Jag begagnar tillfället härmed att jag säga värt av Melachrinos utmärkta cigarretter och finner dem berätta en mild och ljuf arom.

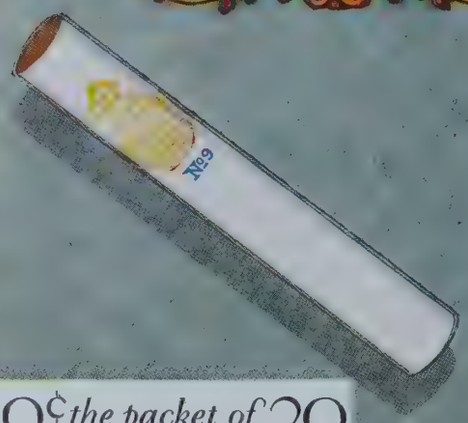
Stockholm, Sept. 1925.

Wilhelm

TRANSLATION

This is to inform you that I have smoked the very excellent Melachrino cigarettes and found them to possess a very mild and agreeable aroma.

WILHELM



30¢ *the packet of* 20

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STABILIZED BY KOLL LOCK-JOINT COLUMNS

Creating beautiful *Entrances* is today a specialized craft

A FEW years ago, the making of entrances was a haphazard job, done by ordinary carpenters and small mills.

But today's trend toward more beautiful homes, has demanded that the designing and building of entrances become a *specialized* craft.

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Pergolas	*Colonial Entrances*	*Koll*
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View of King Palm House Unit built for Mr. P. D. Armour of Chicago, Ill.

Will this Fall find you without a *King* GREENHOUSE

Don't let another winter rob you of the companionship of flowers and plants grown in your own greenhouse. There is still time to plan and build a year-round garden—and the cost is so small compared to the pleasure it will give you!

We have a new Portfolio of Greenhouse photographs now ready for mailing. It shows many types and sizes; their beauty will delight you. Send for it today. No obligation is incurred.

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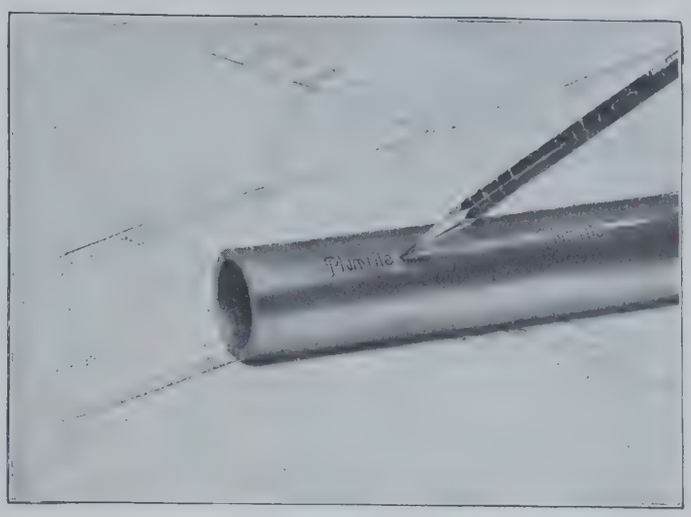

Architects say . . . Every home deserves BRASS PIPE

YOU must be sure, architects say, that both hot and cold water pipes will deliver clean water in abundance, year after year.

You *can* be sure—by installing Plumrite Brass Pipe. This pipe never makes water rusty or stains fine bathroom fixtures. It keeps furnishings safe from leaky pipes and fallen plaster. As long as water is delivered to your home, it will be instantly available in clear condition.

Fixtures are efficient only when the pipe assures full volume. They cannot act properly with the diminished flow that comes from clogged pipe. Plumrite has the strength and uniformity to outlast the building where installed.

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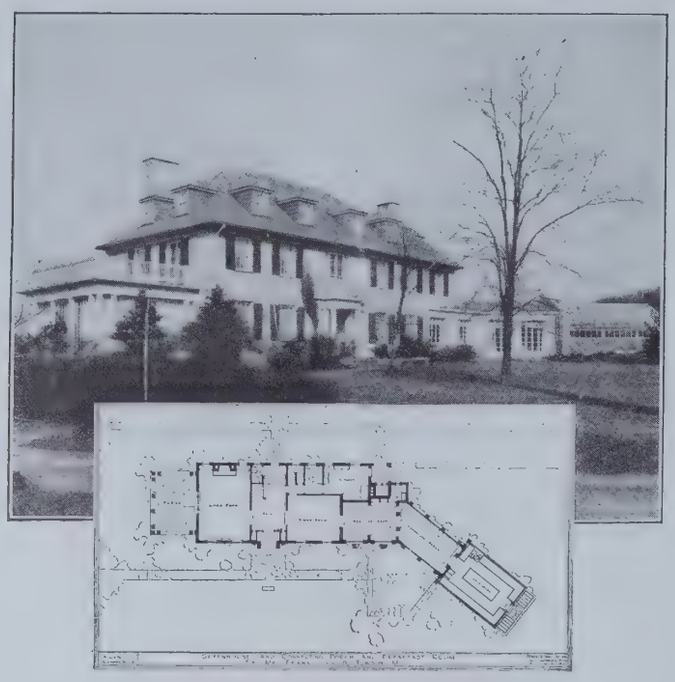

The Glass Garden part is 18 feet wide and 25 long. Is that about what you would like?

Shouldn't You Really Know About This?

By this, we mean the way The Frank Goulds of Towson, Maryland (near Baltimore) solved the problem of having "a perpetual spring time", as they call it.

AT a glance you say: there's nothing so complicated about that.
Just a greenhouse attached to the porch.
That's exactly why we asked, if you didn't think you should know more about it?

It happens that there is so much more than you seem to feel there is. By much more, we don't mean, there are a lot of botherments about possessing yourself of a glass garden.
No, not that at all, for such is quite the reverse.

But there's the various and sundry things that first prompted the Goulds to have their perpetual spring.
Along with some of the big things it is constantly doing for them, in return for the little they have to do for it.

It's all linked so closely with several other sides, that have to do with one's guests, friends and family, that it has been rather well treated in a book called "Glass Gardens as we know them."

Now don't mistake us, this is no attempt to sell you this book. It does, however, happen that we have secured the exclusive publishing rights, and our inclination is to send you a copy on request.

Perhaps you don't happen to know that you can get the complete materials for a conservatory for $660.
Or the materials and entire equipment for a greenhouse for $1650. Everything cut and fitted all ready for any of your local mechanics to erect.

Send your name and address and along will come that delightfully informing book.

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Waterlilies for your garden pool

Continued from page 563

wire basket and lowered into the soil at the bottom of the pond. This is a common practice among growers who specialize in the more delicate varieties. In large ponds this might entail considerable work and it would perhaps be more practical to plant only the hardy ones.

There are a number of methods of planting Nymphaeas. The two more often recommended by experts will be mentioned. The first is to fasten the roots to a stone or brick and drop them into the water. The second is to fasten the roots to a long willow stick and when it is pushed into the mud, the bulb is held fast until it sends out little feelers and becomes established. After a time the sticks may be removed.

Marliacea albida leads all others of its kind and produces large, white flowers, with light yellow stamens. The outer petals are delicately tinted with pink. This Lily is fragrant, a free bloomer, producing flowers throughout the entire season.

Marliacea chromatella has variegated leaves. The blooms are large, often measuring from six to eight inches in diameter. The stamens are deep yellow, while the petals are a light canary shading. This queen of yellow Nymphaeas is one of the hardiest.

Marliacea rosea is a vigorous grower, sending up rose-colored blossoms in profusion. It is an excellent flower for commercial purposes as well as for amateur growing.

Eugenia De Land has long, lanceolate petals which are exquisitely shaded in the most delicate flesh colors.

Tuberosa rosea is another Nymphaea that may be recommended for hardiness as well as beauty, and is for those who prefer fragrance. It is a delicate pink and is a free bloomer.

Rosea Arey produces large, cerise flowers and adds much to the gaiety and coloring of a pond where consideration must be made as to number and type of Lilies grown.

There are two red Nymphaeas which especially recommend themselves to all growers, whether they be experienced or amateur. Of this pair the Gloriosa is a superb flower, deeply shaded into rich carmine. It is not uncommon to discover flowers of this variety that are from four to six inches in diameter. The Conqueror is a brilliant red, shading on the concave part of its surfaces to nearly pure white. It produces the largest blossoms of any of the hardy varieties and is perhaps one of the showiest specimens in cultivation. There are also some blue and mauve Lilies that may be added to the foregoing list.

China Asters that either remain stunts or grow up into leafy tufts where flowers should be are all too well known. The cause is a virus disease, called Yellows, which is transferred through a grey leaf hopper (Cicadula sexnota). An adult, greatly magnified, is shown at the left with a nymph beside. This disease is common on perhaps half a hundred other garden plants and common weeds. It is not transmitted by its seed but only through direct inoculation by a hopper that has previously fed on one of the other hosts. Clean and good cultivation is the best prevention. (*See also page 545*)

Peonies Are Busy People's Flowers

NO plants endure so long without special care; none give so much joy and satisfaction for a moderate outlay; few, if any, increase more rapidly in size, in beauty and quantity of bloom.

In beauty they are equal to any other flower.
In culture they are the least troublesome and the most dependable.
In increased growth, and return for money invested, they exceed all other plants.
In all respects Peonies are the most satisfactory garden flowers in existence.

Amateur (Junior) Collection

Adolphe Rousseau. Red	$1.50
Albatre. White	1.00
Augustin d'Hour. Red	1.00
Festiva Maxima. White	1.00
Marguerite Gerard. Pink	1.00
Mons. Jules Elie. Pink	1.00
	$6.50

One Plant of Each (amounting to $6.50) *for $5.00*

Amateur (Senior) Collection

Adelaide Hollis. White	$3.00
Admiral Togo. Red	2.00
Claire Dubois. Pink	1.50
Duchesse de Nemours. White	1.00
Francois Rousseau. Red	2.00
Reine Hortense. Pink	1.50
	$11.00

One Plant of Each (amounting to $11.00) *for $9.00*

Junior and Senior Collections together for $12.95

Beginners in Peony-growing, as well as experts, will find in the Farr collection varieties for every purpose—for exhibits, for masses of color, for landscapes, for small gardens, and for large estates.

Farr's Iris are fitting garden companions for Peonies. Many distinct varieties are specially priced this season because of increased production and improved methods.

May we send you a copy of

Better Plants, by Farr

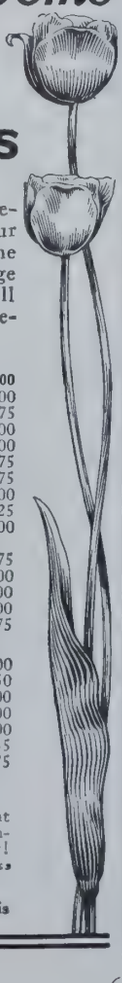
which lists Peonies, Phlox, Delphiniums, and other perennials. With it we will send the special list of Iris.

Farr Nursery Company

Box 104 Weiser Park, Penna.

Gorgeous Springtime Blooms

SHUMWAY'S "Pedigreed" Bulbs



Fall is the time to plant bulbs for a resplendent springtime garden. For your consideration a selection of a few of the outstanding varieties of Darwin, Cottage and Breeder Tulips are listed below. All bulbs imported direct from Holland. Carefully selected for largest sizes only.

New Lowered Prices

Darwin	Color	Price Per 100
Princess Elizabeth	Rose Pink	$5.00
Baronne Tonnaye	Vivid Pink	3.75
Bartigon	Carmine Crimson	4.00
Rev. H. Ewbank	Lilac, Blue Base	4.00
La Tulipe Noire	Nearly Black	4.75
Clara Butt	Salmon Pink	3.75
Valentine	Violet	5.00
Scarlet Beauty	Scarlet	4.25
The "Yellow Darwin"		4.00
Breeder		
Golden Bronze	Name Describes Color	4.75
Cardinal Manning	Rosy Violet, Salmon Shaded	5.00
1200 Bulbs—100 of each		$49.00
600 Bulbs— 50 of each		25.00
300 Bulbs— 25 of each		12.75

Superfine Mixtures—Largest Size Bulbs

Darwin Tulips	17 Varieties	100 for $3.00
Breeder Tulips	15 " " "	3.50
Cottage Tulips	12 " " "	3.00
Early Single Tulips	12 " " "	3.00
Early Double Tulips	12 " " "	3.00
Crocus	5 " " "	2.35
Hyacinths	10 " " "	13.75

50 bulbs of any of the above at the 100 rate.

All Prices Include Delivery Charges.

Handsome Free Catalog in full colors pictures a great variety of Tulips, Narcissi, Hyacinths, Crocus, Peonies, Lilies, etc. It's yours for the asking. Write today!

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Invitation Bargains

An invitation to flower lovers to add newer and finer varieties of Peonies, Iris and Gladiolus that surpass in size, vigor and beauty, to their gardens at bargain prices. Perennials grown and developed by *Pfeiffer* of *Winona* are of prize winning quality.

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FREE Chestine Gowdy — $1.50 root — Silvery Pink, late midseason Peony. Fragrant and fine for cutting. Given with direct orders for

3 Peonies Extra Fancy $3.00

A wonderful trio for your garden. Notice their rating are almost perfection (10). Valued at $1.50 to $2.00 per root. 9.0 Baroness Schroeder, a late midseason white; 8.8 Karl Rosenfield, a midseason red; 9.0 Sarah Bernhard, a late pink. A $5 collection sent postpaid for $3 together with a Chestine Gowdy $1.50 root free, making it a real Invitation Bargain.

Order direct or write for catalog and prices on Peonies, Tulips, Iris, Gladiolus and hardy Perennials.

give a new meaning to gorgeousness in size and coloring. Only large roots exceptionally fine for fall planting and that bloom the first year are offered.

Priced from 50c to $50 per root but grouped in special bargain collections for those who want quantity and quality.

17 Iris $2.50

Choice named varieties, regular sized bulbs, worth $4.60, sent postpaid as an introductory offer for $2.50, together with famous "Mother of Pearl"—a $1 Iris—FREE.

The Pfeiffer Nursery, Winona, Minn.

Do You Grow Flowers To Feed the Bugs?

Of course, that is not what you intend to do. But it amounts to that if the bugs are permitted to feed on the flowers which have cost you time, effort, and money.

Many gardeners have found a very simple way to free their choice plants from insect attacks of all kinds. They simply use Insectilizer, applying it freely to the soil several times during the growing season.

Insectilizer is made from the choicest tobacco stems and leaf. It is rich in nicotine. As the material decomposes, the nicotine fumes are released and the bugs simply refuse to stay. Simple isn't it? Yes, and effective.

But that is only part of the story. Insectilizer feeds your flowers with Nitrogen and Potash. It builds up leaf and bloom. And it intensifies the coloring of the blooms. Then, there's the value of the humus content which retains moisture during hot, dry weather. Cuts watering one half. Furthermore, it has a very pleasing odor.

INSECTICIDE
INSECTILIZER
MULCH FERTILIZER

10 lb. Trial Bag $1 Postpaid

West of the Mississippi $1.50 Postpaid

Insectilizer is used by leading florists and on famous private estates. But you can prove its value in your own garden at nominal cost. Just send us a dollar, check or money order. We'll mail you a 10-lb. package, postpaid.

Quantity Prices f.o.b., Lancaster, Pa.

100-lb. Bag, $2.50; 1 Ton in Bags, $40.00

Uniform Products Company

Dept. 110. - - - LANCASTER, PENNA.

Plan in Mid-Summer for Autumn Planting

EVERY year you should add to your garden treasures. New plants like new pictures in the home, take the place of those that have outgrown their usefulness. Mid-summer is the time to select and discard.

DESIRABLE location for shade trees and evergreens may be marked, pending transplanting in autumn. Open spaces in the perennial border should be noted now, and an order placed for fall shipment. In summer we live with and in the garden; we learn its weakness and its charm. Mid-summer is the time to overcome the one and enhance the other.

At Hicks' Nurseries you will find many rare and unusual plants that will add to the value of your grounds and garden. A new booklet featuring these plants is ready would you like a copy?

Hicks' Nurseries

Box M *Westbury, L. I., New York*

Furnishing the playroom

Continued from page 553

With roots much nearer home and by no means to be despised is the type of the American farmhouse. Much more prim in line than the peasant things and very restrained in finish, the present-day adaptations of early American furniture are highly suitable and can be had in great variety at very moderate price. The much-abused Mission type, in its true, simple form, would also not be amiss in a playroom. Indeed, with rough plaster walls and some Indian rugs, basketry and pottery, the resulting ensemble would be exceedingly worth-while and full of suggestion for the boy who is intrigued by the adventurous history of our

Animal print hangings in blue and yellow at windows and bed-heads add the required note of brightness in this nursery bedroom

great Southwest. Finally we come to the modern furnishing, just beginning to take its place as a serious accomplishment of the oncoming generation, in short, to my mind, the most suitable of all as the forms and construction are all of the simplest kind. It is sometimes painted and sometimes merely waxed or stained and an interesting variety of color is easily managed.

Since the presence of an older person in the playroom is often necessary or desirable there should be some comfortable chairs, out of the line of activity, with good light for reading and sewing. A large table of strong construction, with drawers, together with a sturdy bench, is useful for many things—coloring pictures, drawing, looking at books, etc. If space permits and the family is large a day-bed is a useful adjunct, nice to curl up on to read, and useful for a convalescing child who wants to be with the other children. For this it is highly practical to have all cushions in slips so that they may be easily cleaned.

A set of prints recently offered by Prof. Cizek in Vienna are done by children, and are delightful for the child's room

The choice and disposition of color in the playroom, as in any other sort of room, may make or ruin it. Children as a class respond to bright color. They miss the subtleties, for appreciation of shades and tints comes with education. It is fitting therefore to key the palette high and to be unafraid. The primary colors are not amiss. A chastened, neutral tone for the big wall surfaces is desirable, with a stronger accent for the wood trim and doors and small articles in brilliant colors for relief.

A further word about pictures is in order. They are vital things to children and the more documentary they are, the better.

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Lilies from seed

Continued from page 596

the colder sections of the country, although as the photograph No. I shows, they occasionally live for several years. The two varieties grown were longiflorum giganteum and formosum. The seeds and seedlings were treated exactly as Dr. Griffith's recommended in his bulletin (U. S. Dpt. of Agriculture No. 962) and the results were the same as his. That is: the seeds were sown in the greenhouse in

No. 3. Regal Lily, four and five years old from seed. Could you ask for more?

October, the seedlings transplanted as soon as they were large enough to handle. As early as weather permitted in spring they were transplanted to coldframes and in August potted up and put back in the greenhouse. A few had single blossoms in the coldframe and all bloomed the next spring. The photograph No. 2 was taken seventeen months after the seed was sown. The variety formosum was the most satisfactory in this experiment.

L. regale. Although only introduced into the country a few years ago, it stands high in popular favor. It is a white funnel shaped Lily with a golden throat, while the outside of the petals is flushed with pink. Looking at an open flower against the sun it has the opalescent appearance of a pearl. It is one of the easiest Lilies to grow from seed sown outdoors as described at the beginning of this article. There will be a few flowers the second summer and plenty the third. The bulbs in the Rose Garden (No. 3) are four and five years old from seed. The soil there is medium loam and as the Roses have a top dressing of well rotted manure each spring no doubt the Lilies get some benefit from that. On the other hand (No. 4) which is a seedling of regale x speciosum

No. 4. New hybrid Lily (Lilium sargale) produced from crossing L. sargentiae and L. regale, at the Dominion Experimental Farms, Ottawa, Canada

Continued on page 616

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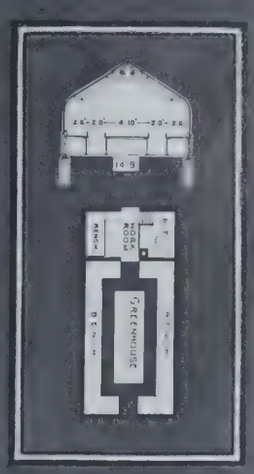

Hearthstone Editor's

C H A T

This department is for every one who has a house to build or decorate, a new interior to finish, or an old familiar room to make more attractive. Its purpose is to bring to each home maker all the aid and advice so freely offered by the business world to-day. Booklets (see next page) may be had upon request. Order by number only and as many as you wish. Address: Hearthstone Editor, Garden & Home Builder, Garden City, N. Y.

THE BEAUTY OF MODERN FURNITURE

The furniture of to-day, in its simplicity and distinction of style, in the rare combination of taste with utility and comfort, in the high quality of its workmanship and construction, in the beauty of its fitness and good design, is outstanding in the history of furnishings! The manufacturer of to-day has studied the craftsmanship of the world's greatest designers, and he is fitting what he has learned into the making of his chairs and tables. If there be one phase of modern furniture manufacture more outstanding than any other it is the honesty that lies behind the manufactured article. Woods are called by their right names; furniture is not marked solid this or solid that if it is not solid. In fact, the leading furniture manufacturers have drawn up an agreement as to this naming of their products so that no longer may the dealer claim an article is all mahogany or walnut, etc. when only its exposed surfaces are of these woods. This classification is of interest to every homemaker:—

'Solid walnut, mahogany gumwood or any specified wood throughout, made entirely of these woods inside and out, not permitting the use of veneers or any other wood.

'Solid walnut, mahogany gumwood or any specified wood exterior, where all the exposed parts are of solid lumber. Veneers or other woods may be used for unexposed parts and interiors.

'Mahogany or gumwood walnut or any specified wood throughout—made entirely of these woods either of solid lumber or of plywood panels of the same woods.

'Walnut or mahogany or any other specified wood exterior, where all the exposed parts are either of solid mahogany or walnut or of these same woods in plywood panels. The unexposed parts may be of other woods.'

The following kinds of furniture cannot be truthfully sold as American walnut or mahogany furniture:

Combination walnut or mahogany—having only walnut or mahogany face panels, on the larger surfaces with the entire frame construction of other wood.

Walnut or mahogany finish—this is a piece of furniture made entirely of some other wood including the face panels, but finished in walnut brown or mahogany. This is the cheapest of the so-called walnut or mahogany furniture and the name 'Walnut' or 'Mahogany' should not be used with it in any way.

Thus, as you will readily see, there is not only beauty in modern furniture but there is honesty; moreover, we get the accumulated good designs of all the ages.

On the part of the home-maker, too, there has come a change, and furniture and furnishings are bought understandingly with the whole room picture in mind. This is due to a growing and widespread knowledge of what constitutes an attractive home and well-made furniture. The home-maker is buying intelligently.

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INSIDE THE DOOR *Imperial Furniture Co.*	320
CORRECT CARE OF HOME FURNISHINGS *Peck & Hills Furn. Co.*	207
TABLES *St. Johns Table Co.*	129

She has been taught (and this mostly by the furniture manufacturers themselves) to look beneath the surface!

It is this intrinsic worth of present-day chairs and tables that is doing so much to end the foolish cult of the 'fake' antique, whereby modern pieces are riddled with buckshot, legs and arms of chairs and sofas cut off and patched on to look like battered old historic pieces, to be sold to an unsuspecting public at fabulous prices. All this is being made clear to the homemaker, who prizes antique furniture because of its good construction and beauty of design, and not because of its age and, who is finding in the modern reproductions these same qualities.

Where one's dining-room must express the spirit of another age, there can be but little use of upholstery to bring charm and color and so the new furniture, like that of its prototype, depends for its beauty on the richness of its wood, delicacy of carving, grace of design. The dining-room furniture of to-day proves that all the old craftsmanship has been given new birth coupled with a new sense of comfort, since this and all modern furniture must not only tell of the past, but be fitted, also, to modern life and customs. In fact, the manufacture of these modern pieces of furniture need not be called duplication; rather is it an evolution.

Nor do these present-day pieces fit solely the large home and income. The simplest, most unpretentious chair or table is as well made and designed, and is not only a thing of beauty but within the average income. This, if fitted to its surroundings, is far lovelier than a costly, ill-chosen piece. It is right at this point that so many furnishing mistakes are made through poor selection. 'Beauty in a room is not a matter of cost but of right relationship,' says Winnifred Fales in *Beautiful Furniture*, 'and hand in hand with this bit of insight comes the surprising revelation that with whatever amount of money we can afford, we can create a charming and livable home. Even with the lowest-priced furnishings if they have been selected with due regard to harmony of line and contour, if they are free from gimcrack ornament and sham and if the arrangement and color scheme of the room as a whole have been carefully worked out, the effect will be one of beauty.'

This right selection of good pieces *fitted* to their environment applies to every room in the house. And, since each room has been studied by these modern furniture craftsmen, there is no excuse to-day for the inharmonious, unpleasing rooms that are still too often seen.

Do you want Chippendale chairs? Sheraton sideboards? A copy of a Chippendale high boy, a Duncan Phyfe couch or table? Are you interested in early American furniture, or is your home a Colonial one and you need the combined beauty of the Brothers Adam and Hepplewhite and Sheraton and Chippendale expressed in its furniture? To get this, you do not have to comb the country for fake antiques, you can secure modern reproductions made whole and sound and true and which have been copied from *museum pieces* so that you know they are correct to the last detail! That is what the modern makers of furniture are doing for the home maker so that the home of to-day may express the simplicity and charm and dignity of those other homes and days when there was the joy of the worker in the work of his hands and when furniture and houses were made to endure, to be treasured.

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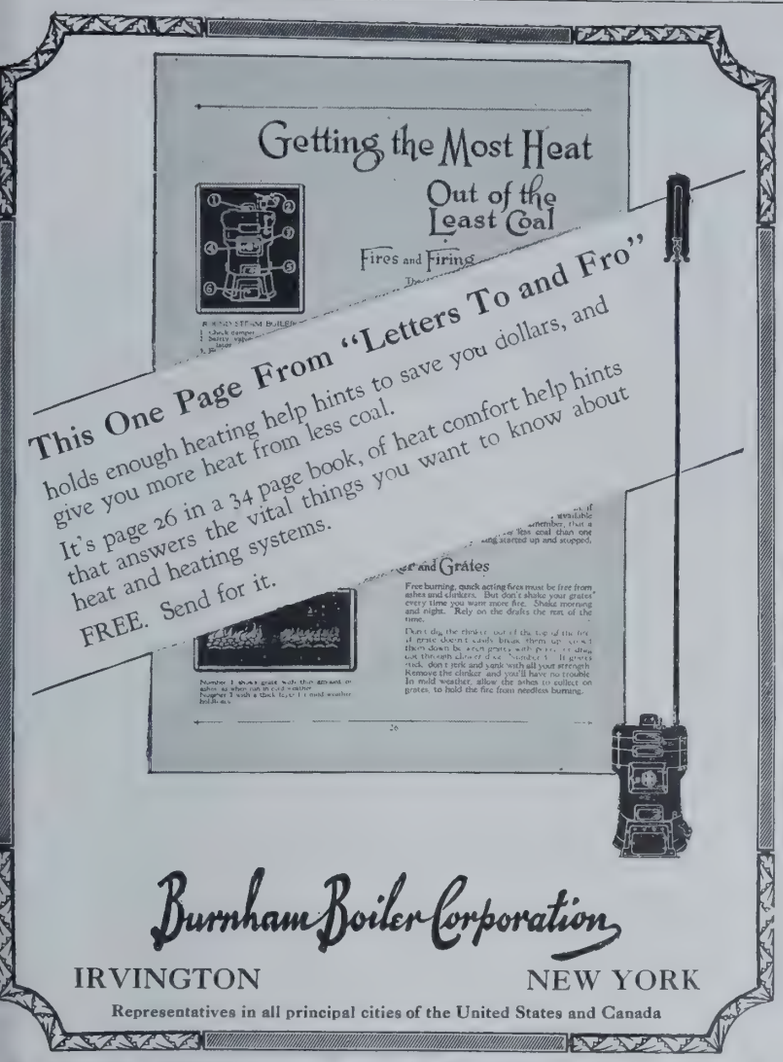
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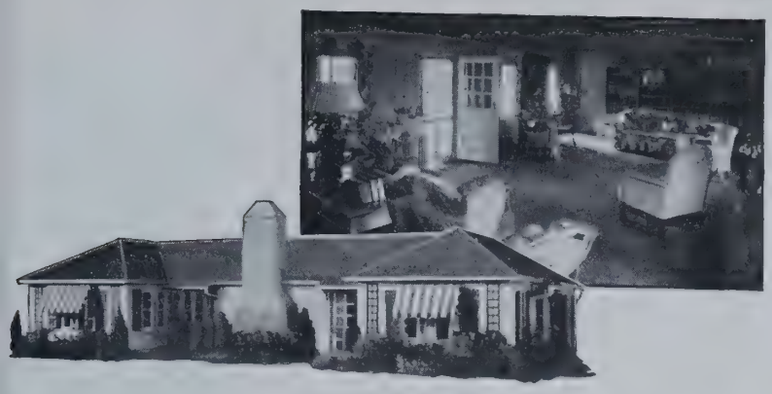

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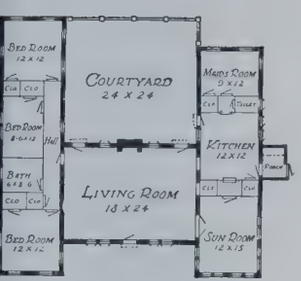
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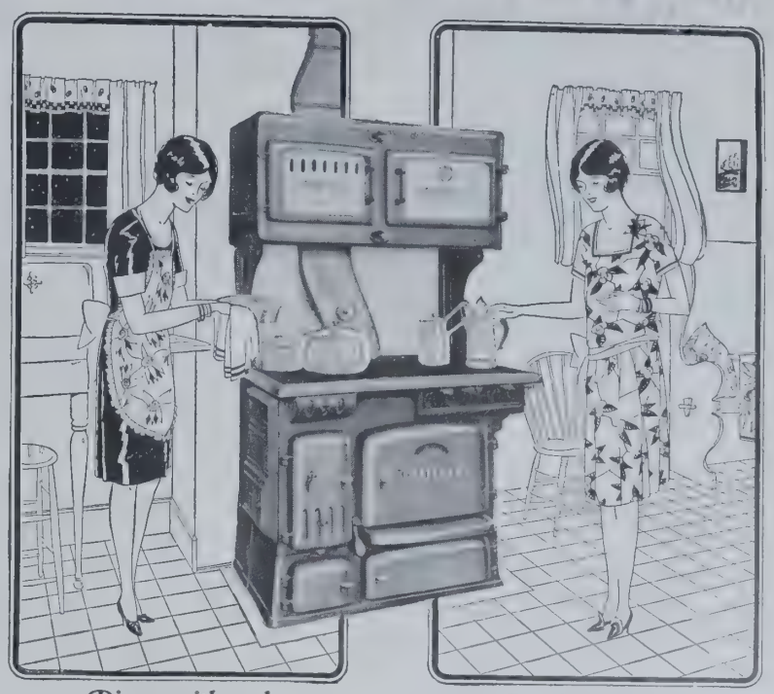

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Cool comfort for the summer nursery

A. LOUISE FILLEBROWN

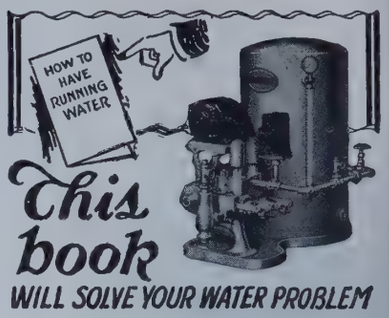
There are many small children not lucky enough to spend these hot summer days at the seashore, or in the mountains, and their mothers are watching eagerly for suggestions that might help them to make the summer nursery cool and comfortable.

The less we have in our summer rooms the better. Heavy rugs are an irritation when it is warm. The pleasure of playing on the floor is spoiled for the little person who has to sit on a woolly rug or carpet. Let us remove them and substitute a square of cool linoleum, soft green or blue or even gray, depending on the color of the nursery furnishings. If the entire floor is covered in linoleum, as is often the case, it may be possible to allow a small sand box in one corner. The fascination of building gardens and palaces, pies and even sand figures is never ending, and the aftermath of cleaning up is not so difficult if the sand is the fine white variety and the floor covering is easily swept.

In the winter the nursery should be full of sunshine, and now that we want to shut the sun out, we find it hard to do so without shutting out the welcome breeze and fresh air. Temporary curtains of sky blue tarleton, or mosquito netting, shirred rather full across the window, will soften the sun's glare, and really allow the air to enter. Pale green is another good color for these, or lavender. They will not take the place of awnings, but they will completely change the light of the room, casting a cool tone over everything and making it much more inviting.

It is wise to remove heavy draperies and bed covers in the summer room, replacing the bed covers with thin ones of dotted swiss or dimity, and using cool-colored glazed chintz window shades to shut out the light when it is necessary.

Of course, the electric fan is part of the equipment of almost every nursery, but the electric refrigeration cabinet is rather new.



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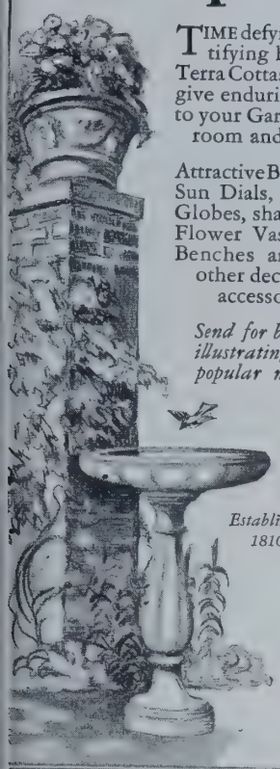

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Vita glass seems to be another new idea for the nursery, and one that possibly belongs more to winter than to summer. However, it could be installed now before the windows are closed. It takes the place of window glass, and is so made that it allows the full passage of the ultra violet ray that is in the sunlight, instead of partially shutting it out as ordinary glass does. This is the most beneficial element in the sunshine and in its passage through this glass it keeps all its health-giving qualities.

Children's furniture is no longer of the rather grotesque design that we used to consider necessary. Now it is really a small edition of simple Colonial bedroom furniture, painted usually in pastel colors, but sometimes used unfinished, and waxed. One firm that specializes in this kind of work has made small split bottom chairs with ladder backs, with seats only 9 inches from the floor. They are perfect in proportion, and most inexpensive.

It is wise to buy furniture for the little child that will not be outgrown in a few years. These small reproductions of Windsor beds and chairs please the older child as well as the little one, and do not have to be changed so soon for 'grown-up' bedroom sets.

A small tea-table with china, glass and silver belonging to the children is usually a better place to serve their early supper than at the dining-table downstairs. Gay colored linen cloths, dainty flowered dishes and pale green glass of their own, make early tea, or supper, a delightful meal. A quaint water bottle designed for children's tea-tables was shown in one of the large shops recently. It was in the shape of a green glass swan with a long glass neck and silver head. His folded wings make a convenient handle, and his body a fascinating water pitcher with the head for the spout. There were six small glasses to match with a silver edged glass tray to hold them.

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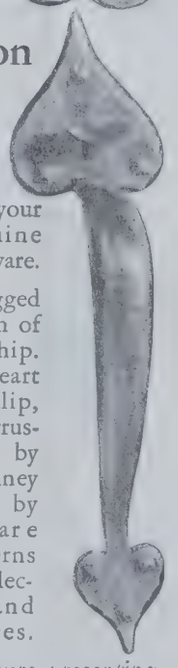

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Furnishing the playroom

Continued from page 608

Bird and animal prints, for instance, that are scientific, tell the names of the species, and give accurate colorings, are highly suitable. Prints of historic events or places will help to stow facts neatly in the impressionable mind. Travel subjects, charmingly set forth in the French Railway posters, are another way of solving the wall problem and these posters have the added advantage of size. They are large enough to count for something on a fair-sized wall. Always beware of a multitude of small pictures. They give a restless feeling and spoil the architectural interest. A set of prints recently offered by Professor Cizek in Vienna is another source of great charm. The pictures themselves were done by children and are utterly delightful.

Lilies from seed

Continued from page 609

is in the same leaf soil that it was planted in in 1923, which seems to prove that the soil is not of great importance to this Lily. It can be propagated easily from the bulblets which form round the underground portion of the stem. Blooms in July. Height and number of flowers varies according to the age of the bulb.

L. regale x speciosum. Seedlings from this cross show very little variation from those of regale. The only noticeable one being in the type of inflorescence. In a typical regale the flowers are arranged in whorls while in the cross seedling the upper flowers are alternate.

L. tenuifolium. The Siberian Coral Lily is one of the daintiest of all. In color it is very similar to concolor but its petals are very much recurved and the narrow leaves are dark green. It sometimes is seen four feet tall but three is the average. In conditions that are congenial this Lily seeds very freely. A few seedlings will bloom the first year and all the second. Blooms in June.

L. willmottiae. This is another of the turncaps, vivid orange scarlet in color. It resembles davidi in color quite a little but the individual flowers are smaller and the petals more reflexed .The most noticeable feature is the manner in which the pedicels droop, which is quite distinct from any of the other Lilies which resemble it in type of bloom. The leaves are narrow and more crowded on the stem than in others. Seedlings of this have been grown in three years that were nearly five feet high and carried thirty blooms. This can be propagated from bulblets which form on the underground stem. Blooms in July.

OTHER LILIES WHICH EVERYONE SHOULD GROW

L. auratum. This is considered by many to be the most beautiful of all Lilies and it is a pity it is so difficult to grow in some places. The first essential, and by no means an easy task, is to get healthy bulbs. Then plant them twelve inches deep in well drained soil containing some leaf mould. Before planting dust the bulbs with flowers of sulphur to check the spread of disease. Surround the bulb with sand so as to be certain of the drainage and hope for the best. It will set seed quite readily but they are slow to germinate and grow. Blooms in September.

L. canadense. This is the native Canadian Lily of the meadows. It is open bell shaped and the color varies, both yellow and reddish types being common. It is well worth growing in the garden. It sets seed freely but has the peculiarity that the seeds make tiny bulbs before they show any leaves. Blooms in July.

L. candidum. The beautiful Madonna Lily of European pictures differs from many species in its requirements. It must be planted only just below the surface of the soil. It should be obtained early in the season—August if possible. It sends up a tuft of fairly broad green leaves in early fall which seems able to stand a great deal of frost but the spring seems to be hard on them and the young flower stalks which early start to thrust their way up. These flower stalks seem very sensitive to cold winds and some protection from cutting winds must be given, either by choosing a position naturally sheltered or mulching with pine boughs. Likes lots of sunshine and are generally considered to perfer lime in the soil. Blooms in June.

L. hansoni. This is one of the earliest Lilies to start into growth in the spring and although the new stems may be bent to the ground with the frost, after the ice has melted they seem to have suffered no harm. Its turncap flowers are of specially thick texture. They are yellow with a few dark spots. Does not seed naturally but is propagated by division of the bulbs. Blooms in late June.

L. martagon. Well known and easily grown in Europe but the writer has not been successful with any of this species.

L. monadelphum, sometimes called *colchicum,* is an early flowering yellow Lily that seems quite hardy. In some seasons it sets seed and the one seedling took four years to bloom, Blooms in June.

L. pardalinum. This is a native of the Western States and is generally found in marshy land. It will however grow and thrive in ordinary garden soil without irrigation. Blooms in July.

Continued on page 617

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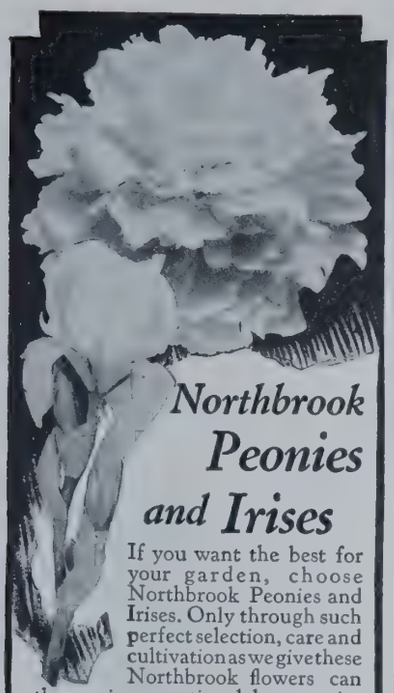

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HARCOURT M. TAYLOR
Riverside Gardens Yakima, Washington

Lilies from seed

Continued from page 616

L. sargentiae. This Lily was introduced to the world at the same time as regale but it has never become so well known and is considered a difficult Lily to keep. A small bulb was obtained from a nurseryman and carefully planted in a coldframe for a year. At the end of the summer the bulbils which are produced in great profusion in the axils of the leaves were sown like seeds in the seedbed, then the large bulb was planted twelve inches deep on a sandy slope and left to take its chance. It seemed to like its position and last spring sent up two sturdy stalks. One flowered and one bloom set seed of its own accord, while two others that were carefully hand pollenized refused to do so. All the bulbils were planted as before so there seems a possibility of getting this species established. The blooms resemble regale except they are practically pure white in the centre and the outside flushings are more chocolate than rose. It is not so beautiful as regale but blooms several weeks later.

L. speciosum. To some this is the choicest of all Lilies. Its great fault as a garden plant is that it blooms too late in the season for the colder sections. The bulbs seem to be quite hardy but so often the flowers do not open before severe frost. It sets seed freely and seedlings have bloomed in three years. The petals are reflexed and the color is white suffused with rose, the amount of color varying according to the variety. It is forced in great quantities by florists.

L. superbum. Is the showiest of Lilies native to the Eastern side of America. It is generally found in low-lying places but it will grow six feet high in light sandy loam so that it is a flower for every garden. The petals are long and narrow and reflexed. The color orange to orange red with dark spots. Blooms in August a little later than canadense. It sets seed freely but the time the seedlings take to bloom has not yet been determined.

L. testaceum (excelsum). As this Lily has never been found in nature it is generally considered to be a natural hybrid between candidum and chalcedonicum. It requires much the same treatment as candidum. The flowers are open bell shaped almost reflexed and the color pale apricot with faint dark spots. It is a very graceful Lily and the color is rare in flowers.

L. tigrinum. The Tiger Lily of grandmother's garden with its orange red reflexed petals so heavily splashed with black is well worth a a place even to-day. It always stands up well and gives a bright splash of color in the fall border. It is very easily propagated from the brown bulbils which grow in the axils of the leaves. They fall off and often root themselves, but it is advisable to loosen up the soil and press them in. When the clumps are as large as desired the bulbils should be gathered and planted in a shallow drill in the reserve garden and transplanted when they are large enough to flower, which will be in two years. There are several varieties of this Lily which vary a little but the general effect is the same.

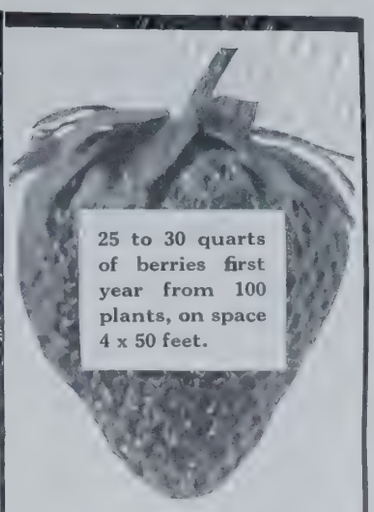
How to know good furniture

Continued from page 548

which might consist of handsomely marked satinwood panels, such as were used by Hepplewhite and Sheraton, or in the richly figured mahogany of the time of the Chippendales. In the less expensive grades of furniture fine woods are not used either in the framework or in the inlaying or veneering.

With the varying styles of furniture and many woods came divers methods of treating their surfaces and to-day we make an effort to reproduce these effects in our-true-to-type furniture. In the English furniture of the Gothic and Tudor periods the wood, which was generally of oak, received little surface protection, although it was at times painted. In the years which followed, waxing, oiling and polishing by friction came into favor, and in the eighteenth century a process of finishing known as French polishing became popular for use on mahogany. This medium brought out the beautiful grain and color of the wood, and was applied in the following manner: the wood was carefully polished, then rubbed down, with repeated polishings which at no time obscured the grain of the wood. This slow and tedious process of hand polishing became a matter of considerable expense, an item which to-day prohibits its adoption except in the best grade of furniture, whereas the cheaper grade resorts to a high gloss finish which hides the grain of the wood and which, instead of becoming more beautiful with age and with care, as does the other method, becomes easily marred and is kept in good condition only with difficulty.

It is readily noticed that in the design of the inferior grades of furniture the various members are reduced in thickness thereby reducing the cost of material employed. The turned leg of a Seventeenth Century table, for instance, which in its original interpretation gives an effect of roundness, is apt to be changed in its factory reproduction to one whose turnings are of less diameter with the result that the legs appear elongated and spindly.



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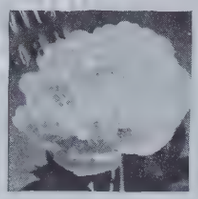

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It will give you a history of these wonderful new Japanese Irises with careful color descriptions of each variety. Wherever these new wonder irises were grown last year they created a sensation. It also tells about the wonderful *Iris Laevigata Alba Purpurea*, the lovely blue and white variegation that is distinct from all other irises and I believe the most unusual Iris introduction of recent years.

J. A. KEMP, *Plant Breeder*
Little Silver ∴ New Jersey

Modern floorings for modern needs

Continued from page 587

is the oldest. It was discovered and patented by Frederick Walton, an Englishman, and was first manufactured in the United States in the early 70's. Colors and designs, at that time limited to printing on the surface, were not permanent. Manufacturing processes later perfected, to overcome this disadvantage, resulted in the various types now extensively used. Of these they are printed, plain, inlaid, and moulded. In printed linoleum the design is printed on the face surface only. Plain linoleum, as the name implies, is a solid color that is the same from the surface to the backing. The inlaid and moulded linoleums are made in numerous patterns by a process that permits the colors to extend entirely through the material from the surface to the backing. As a result wear will not cause the design of a plain, inlaid or moulded linoleum to disappear. All types are also made in various gauges or thicknesses. One should bear in mind this fact, as well as the difference in manufacturing processes, when obtaining comparative prices.

Linoleum floors may be installed over underfloors of wood or concrete. If this type of finished floor is selected, it is advisable to ascertain the laying method recommended by the manufacturer of the product. Many producers advocate the use of a felt interlining pasted over wooden underfloors as a precaution against bulging or cracking of the linoleum due to the possible expansion and contraction of the wooden underfloor. A few manufacturers state that the felt lining is unnecessary except where the underfloor is very rough. Linoleum is cemented down with seams butted tight, the surface rolled to remove air bubbles, and the seams and edges weighted down with sand bags until the cement is dry.

Where linoleum is used in locations requiring frequent washings, warm water in which is dissolved a mild soap,may be used for cleaning. Avoid the use of strong caustic soaps and washing powders. After washing the floor, follow with clean water and wipe the floor dry. A printed linoleum may be kept in good condition and the surface preserved by means of a transparent waterproof varnish. When so treated it should preferably be cleaned with a damp cloth only. Inlaid moulded and plain linoleums do not require varnishing but may be waxed and polished. If waxing is desired, this should be done as soon as possible after the floor is laid and before dirt has been ground into the surface. A dry mop or an occasional damp cloth followed with the polisher will preserve the original luster of the floor. The wax will require renewing from time to time.

Tiles made in the same way as linoleum and sold under various trade names can also be obtained. These are regularly made in squares and rectangles of various sizes, and in numerous colors. Their application, use and care is the same as for linoleum. The shapes and sizes in which these tiles are made, however, offer other possibilities in design and flexibility in meeting unusual conditions as in the case of odd-shaped rooms.

Rubber was first adopted for flooring purposes about 1895. After intensive study and experiment the perfected rubber tiling in present use was developed and affords a much sought-for combination in flooring materials—namely, density with resiliency. Squares, rectangles, strips, and runners are readily obtainable. The color range in both plain and mottled designs is extensive. The mottled patterns, due to the veining, are often referred to as marbleized rubber tiles. The numerous shapes, sizes, and colors available permit the development of many interesting designs, usually following a geometrical pattern. The design may be an all-over pattern or laid with a field and harmonizing or contrasting border. The use of narrow strips between the tiles affords further variations in pattern. In texture rubber tile inclines toward the smooth group.

In laying rubber tiling, some producers recommend a lightweight canvas, heavy cotton sheeting or felt underlining, other manufacturers say that it may be cemented directly to the wooden underfloor. An especially made cement is used to bed the tiles and also in joints between units. When cleaning or polishing avoid wax and oil. Clear water, a dry mop or an electric brush are usually sufficient. Where the condition of the floor is such that clean water is not effective, use a *mild* cleaning agent or washing powder.

Cork has been in vogue as a flooring material for about twenty-five years and while not an all-purpose floor, it has a wide range of application. Among its desirable points is a frictional

Continued on page 619

When In Doubt

This is the season when bugs run rampant. Heat, light, humidity—all these stimulate insect life and increase their destructive activity, to the garden's greater detriment. Fortunate indeed is the gardener who, in this emergency, has ready his can of

Melrosine

It Guards the Garden

When in doubt about the nature of the intruders, spray with Melrosine. It kills the most difficult leaf-chewing insects. It makes short work of the insidious Aphis or Plant Lice. Melrosine is a *complete* insecticide, acting by contact—as well as a stomach poison while in addition, its great cleansing qualities make the most efficient garden protection obtainable.

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Full directions on each can. Instructive leaflet on request. Where dealer does not carry it we supply direct.

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THE rare beauty of prize-winning peonies make gardens lovely beyond belief.

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Out of 500,000 different sorts originating at Brand Farms, only 40 were selected as being worthy to be included in the seedling list of Brand peonies.

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Rhododendrons
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Seeds ready August first:

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Also **First Offering** of the new **HOODACRES WHITE Delphiniums.** 50 seeds, **$5.00.**

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CHAS. F. BARBER
Troutdale Oregon
Location on Columbia River Highway

Modern floorings for modern needs

Continued from page 618

quality that furnishes sufficient 'traction' to avoid its being classed as a slippery floor. Also it makes a quiet resilient floor that is free from dusting or crumbling. It wears well and resists abrasion and shock. Being an excellent non-conductor of heat, cork is a comfortable floor both as respects warmth and restfulness. It is medium rough in texture, yet smooth to the touch. The cork tiles are made in squares and rectangles. They may be laid uniform in color or patterns may be worked out through the use of the three shades (light, medium, and dark brown) and also through varying the size of the tile units. A special cement is used to secure the tile to the wood or concrete underfloor.

While rubber, cork and linoleum have but few limitations as to use, a word of caution against their use under certain conditions is necessary. These materials should never be used in areas where dampness is likely to be present, such as over concrete floors laid directly on the ground. If these materials are desired in such locations, the rough concrete slab and walls should be adequately protected with a 'membrane' waterproofing. The waterproofing in turn, must be covered with a concrete floor slab at least two inches thick on which the rubber, cork or linoleum is cemented. It is not economy nor good practice to lay these materials over a wood floor that rests on wooden 'sleepers' laid over a concrete slab on the ground. Moisture may come through the slab, and cause the wood to be attacked by dry rot and in time result in the disintegration of the floor. Neither should they be laid over concrete that has been allowed to freeze, for it is impossible to secure a proper bond or a smooth finished floor.

A modern flooring material usually composed of magnesite, asbestos fibre, silica and other minerals while sold under various trade names is commonly referred to as 'composition flooring.' This material is laid in plastic form over wood, concrete or metal. When laid over wood underfloors, some manufacturers recommend that a light-weight tar felt be laid over the wood floor and covered with wire fabric as a reinforcement. The magnesite composition is then trowelled on in two coats and the result is a smooth monolithic floor that may be left plain or marked off into squares or rectangles. These floors are fireproof, light weight, relatively dense, practically non-absorptive and non-dusting. They are actually more resilient and less slippery and noisy than one might expect from casual examination of a small sample. Many plain colors are available and may be combined if desired by using a field of one color and a border of another. They wear well and are comfortable, sanitary, and easily cleaned. Their texture would be termed smooth.

A further development of the composition floor is available in sheets that can be sawed and nailed like wood. This material is usually cut up into tiles of the desired shape and size and nailed to the under floor with the joints and nail holes filled with a pointing compound. The surface has a pleasing texture and sufficient variation in color to avoid monotony. It may be oiled and waxed if desired.

The romance of wood

Continued from page 581

Veneers make another appeal, too, to the real lover of trees, for in them is pictured the life-story (not the growth-story) of the tree. The figures in mahogany veneer are produced by the twisting and curling and swirling of the wood fibres, especially in the crotches of the trunk where the fibres bend first this way and then that as they first decide to go with one part of the tree and then with the other. The story of the tree's struggle is shown in these figures that are brought out by the manner of sawing. The grain of mahogany is an entirely different matter, being produced by the annual growth rings and its characteristic pores and fibre.

The natural color of unfinished mahogany is a light pink with a slight brownish tinge. To bring this color out, to let the sunshine that has been changed by nature's alchemy into mere wood, gleam in your furniture, it must be finished with a stain that will let the light enter its surface. That is why the dark, almost black finish used by some manufacturers is so unfair to this beautiful wood! Nothing of its natural self can show through it—grain, figure or color. When buying mahogany furniture, then, this is a point to be remembered:—avoid flaring, dark red or near-black stains if you would have your furniture become increasingly beautiful with time.

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A SPECIAL COLLECTION FOR IRIS LOVERS—ONLY $5.00

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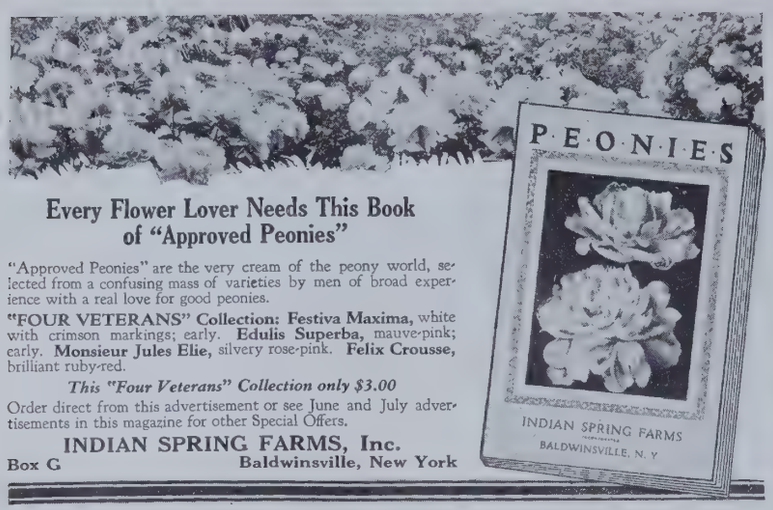

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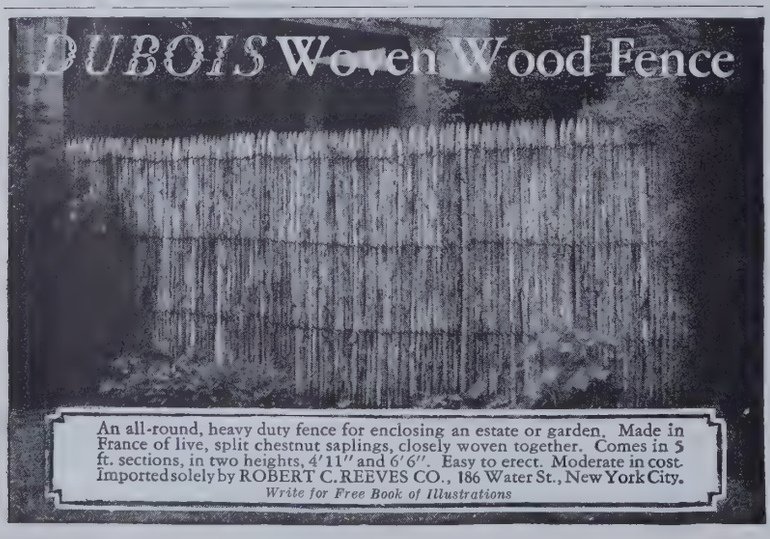

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